GORHAM
MEMORIAL
TABLETS

classics
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G672
1905
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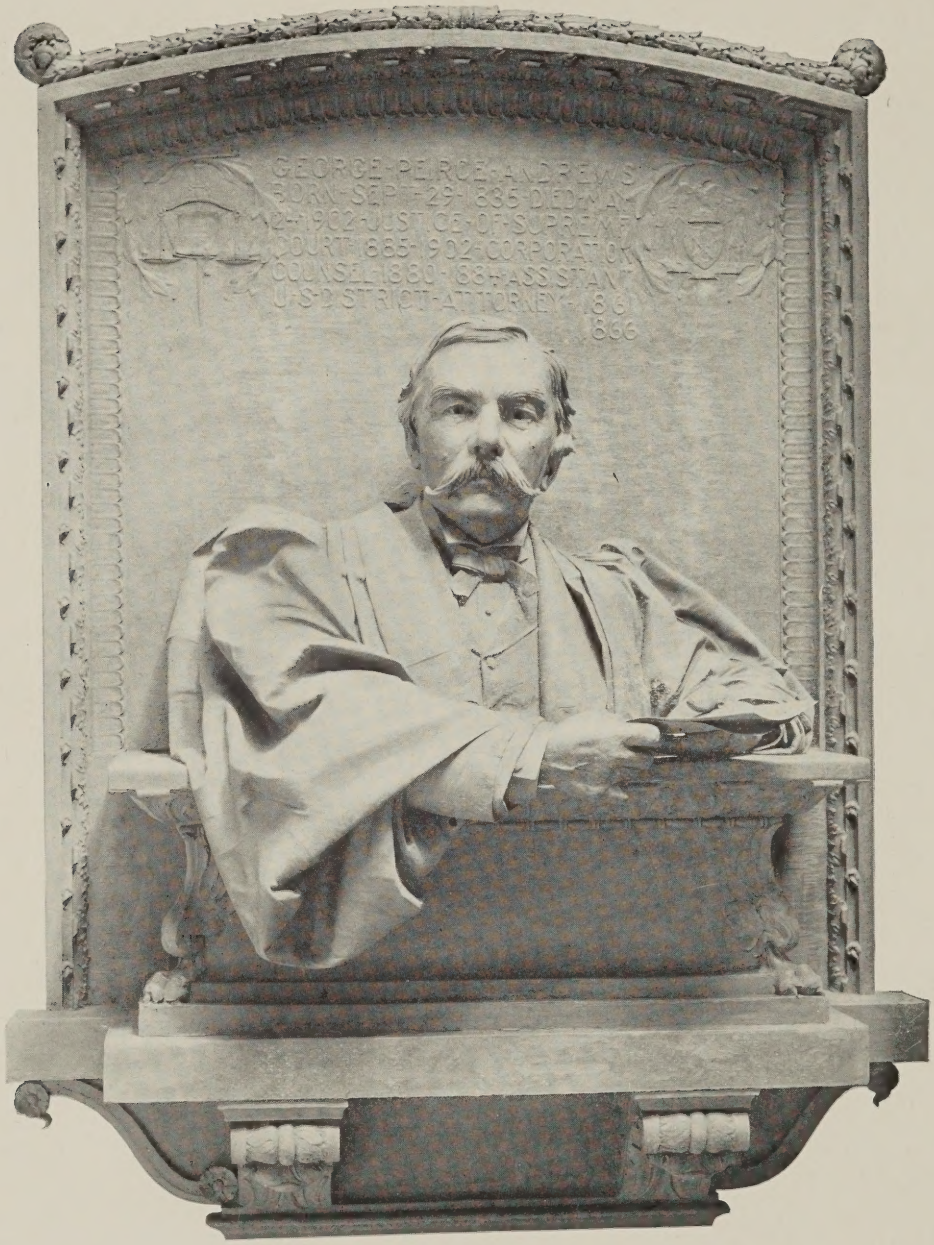
GORHAM MEMORIAL TABLETS



Placed in the County Court House, Chambers St., New York City

4′ x 5′3″

Geo. T. Brewster, Sc. Cast in bronze by The Gorham Co.

GORHAM
MEMORIAL TABLETS

Made in Bronze Brass
Marble Mosaic and
Other Materials

New York
GORHAM BUILDING
FIFTH AVENUE
Thirty-sixth Street

Copyrighted by
The Gorham Manufacturing Co.
1905

Arranged and Printed by
The Department of Stationery, Gorham Co.
New York

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Concerning Bronzes

WITH A WORD AS TO MEMORIAL TABLETS

THAT the Bronze Foundry of the Gorham Company should for many years past have been one of the most important departments of that great organization is a matter of no wonderment to those who realize how closely allied to the silversmith's art is the production of sculptural and decorative castings in bronze.

From the very inception of the history of the artistic crafts the worker in gold and silver has regarded the casting into decorative forms of the golden hued alloy of copper and tin and its subsequent finishing by the chasing process as properly pertaining to his own art.

Identical with the *Chalkos* of the ancient Greeks and the *Æs* of the Romans, bronze, though not one of the so-called "precious metals," has yet always ranked at least next to silver in its intrinsic importance. Indeed there have been times when it has been more costly than silver itself, as, for instance, was the case with the golden colored bronze of Corinth, or Æs Corinthiacum, which, so Pliny tells us, was held more precious than silver and little less valuable than gold. By common report this owed its discovery to the accidental fusion, during the burning of Corinth, of statues of ordinary bronze with ornaments of gold and silver; more probable, if less romantic, however, is the theory that ascribes its beautiful color to the ingenious proportioning of

their metals by the artificers of Corinth who had made this famous alloy long antecedent to the destruction of their city. The quality of bronze indeed has remained even until our own day a subject of continual experiment, of controversy and, to a certain extent, of mystery. Even among the ancients there were many varieties and sedulous pains were taken by the artificers jealously to preserve the secrets of the composition of the alloys chiefly affected by them. Thus of the Corinthian bronze itself there were three varieties, one of them, the white or *Candidum*, having undoubtedly a large proportion of silver in its composition. Then there were the dark liver-colored bronze, or *hepatizon*, and the bronze of Delos as well as that of Ægina. With the revival of sculptural bronze-casting by the craftsmen of the Italian Renaissance the composition of the material varied as in the older days; for the most part, however, it was of good quality, as there was no disposition on the part of the artists, who were their own founders, to cheapen the metal by the admixture of inferior alloys and thereby to rob it of its full effect. Donatello, Ghiberti, Verrocchio, Pollaiuolo, and the others of that noble band of goldsmith-sculptors used the richest metals they could procure, though, as the varying colors of the works which still remain to us show, they confined themselves to no strict formula. At times indeed, as when that gallant and cheerful ruffian Benvenuto Cellini cast his household utensils of pewter into the furnace to save his great "Perseus" from destruction, they made convenient use of any metal that would melt and was of easy access.

The methods of working bronze into enduring forms and "counterfeit presentments" have varied very largely in accordance with the shifting value of the alloy itself. Thus in prehistoric times its great value forbade that lavish expenditure of it which the process of casting demands. It was instead, when used in the arts, beaten into thin plates which were pinned or riveted together and fashioned into the required shapes over a wooden or other core, this work being known as *sphrelata*. At other times these thin plates were embossed or beaten up in a mould and finished with the punch and chaser, a form of work known as *emblemata*. It is probable that some of the earliest forms of statuary were produced by casting solid in a mould, but the Egyptians, pioneers in so many of the useful arts, practiced at a very early date the art of hollow casting, by which the solid metal interior of a figure was supplanted by an earthen core and thus both economy of metal and convenient lightness were secured. It is by this method of casting carried to the ultimate pitch of artistic perfection in the process known as that of the *cire perdue* or "lost wax," that we owe the finest bronzes not only of antiquity but of the Italian Renaissance. Robbed of its technicalities the "lost wax" process consists in the fashioning of his design by the sculptor in modelling wax superimposed on a core of clay. This wax model, elaborated to the utmost, is in its turn overlaid with a clay-like composition. The whole is then subjected to heat, which hardens the clay and allows the wax to melt and run out, leaving an exact hollow mould of the original composition with its centre occupied by a

clay core. Into the vacant space between this core and the mould, formerly occupied by the wax, the molten metal is poured. After it has cooled the outer mould is broken carefully away, the core raked out and the artist's model is revealed, not in wax as he left it, but in the more enduring bronze. The metal has, to the minutest particular, the lightest touch of the sculptor's modelling tool, assumed the form of the wax original. This it is that gives to the "lost wax" process its artistic value, though it is an advantage gained, of course, at the complete loss of the model and therefore, it would appear, unsuited to the production of more than one casting from the same model. Comparatively recently, however, modern ingenuity has devised a method of "lost wax" casting which, while preserving the strict integrity of the original process, allows of the production of more than one copy from the same original.

As will be suggested by this necessarily brief description of the manner of bronze-casting, the process is one which needs not only conscientious and intelligent supervision, but also a high degree of artistic sympathy on the part of all those who are engaged in carrying it out. At its every stage constant care, honesty of purpose and a high degree of technical skill must be brought into play or the result is artistic failure. Thus, for instance, after the casting is relieved from the mould it requires the most judicious handling so that, while it is freed from all fortuitous asperities and irregularities, yet no interference with the ideas and intentions of the artist who modelled the original may be apparent.

It is only in the case of a foundry of the long

and high standing of the Gorham that reliance can be placed on this needful perfection of every detail. The richness of the alloy with the corresponding beauty of appearance and enduring qualities, the ingenious construction of the mould so as to ensure the absence of faults and fissures in the casting, the judgment and dexterity displayed in the finishing touches and finally the ripened experience which oversees all these are to be found, in equal degree, in no other establishment of this nature in the country.

Since the establishment many years ago of its Foundry the Gorham Company has endeavored worthily to carry on the traditions of those *Cinque-Cento* goldsmiths and silversmiths to whose artistic devotion we owe such masterpieces as the Florentine gates of Ghiberti, the David of Verrocchio and that grandest of all equestrian statues, the monument of Bartolomeo Coleoni at Venice. That these endeavors have not been unsuccessful is evidenced by the fact that to the Gorham Foundry have been entrusted by the leading sculptors of America a succession of highly important commissions. Noteworthy to a remarkable extent among these has been the series of heroically proportioned bronze statues which have attained a world-wide celebrity. From the earliest times bronze has been the favorite material of the designers of colossal statues. From the most typical of them all, one of the so-called "Seven Wonders of the World," the Colossus of Rhodes, the Saracens are said to have taken at the sacking of Rhodes no less than 720,900 pounds of the finest quality of bronze. It must not, however, be imagined that the work of the Foundry has been confined to such

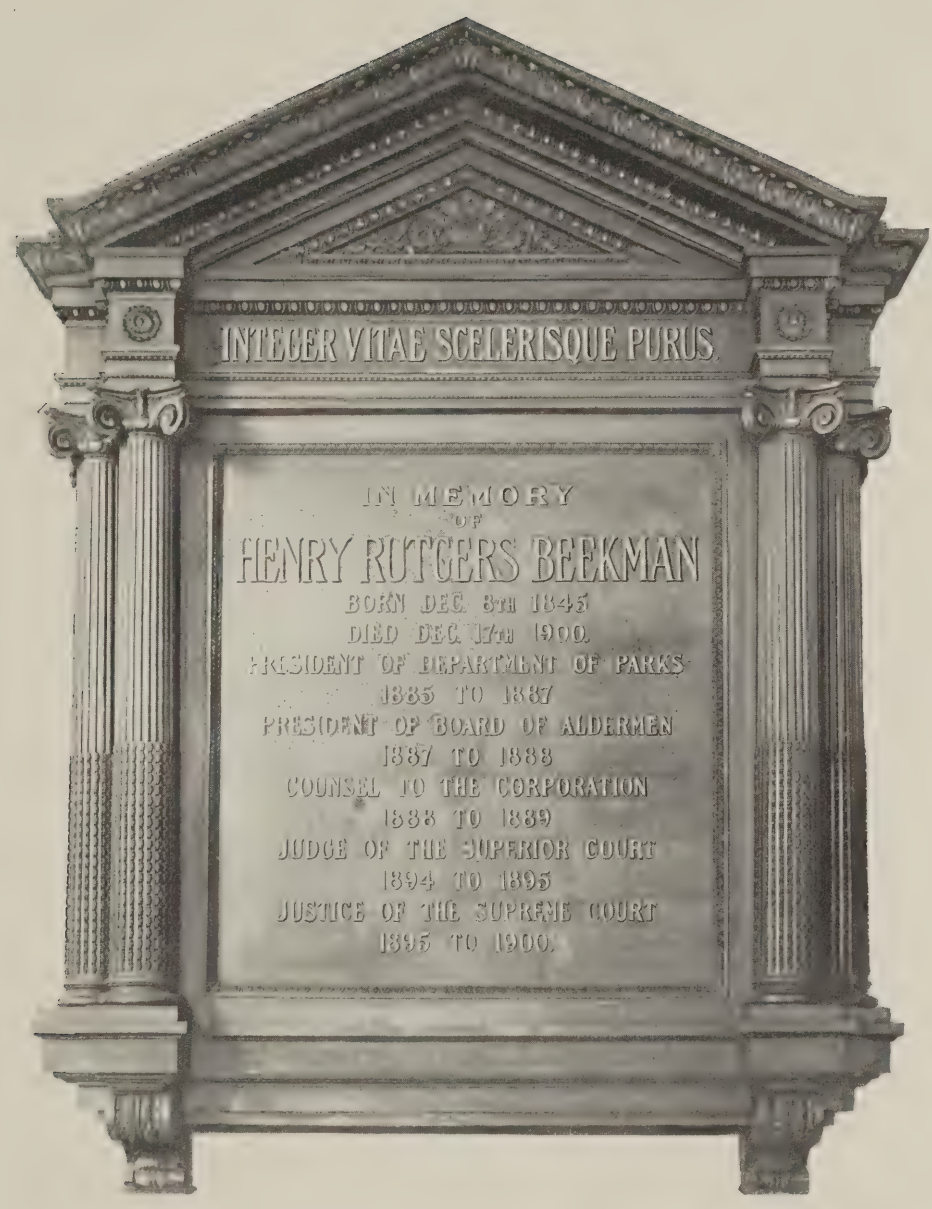
sculptural castings as statues, bas-relief and portrait busts; striking as have been its triumphs in this direction. Of architectural works, for instance, and of the smaller ornamental and decorative pieces for the domestic interior the production has been as extensive as successful. This is of special interest at the present time when the tendency of the leading architects is so markedly in the direction of replacing much of the ornamental work of the modern house formerly carried out in wrought or cast iron, by bronze. Not only is the latter material recommended by its decorative appearance for such architectural accessories as gates, screens, newel posts, *porte-cochères*, and balustradings, but its freedom from rust and ability to withstand all climates and changes of temperature are very highly in its favor.

There is, however, one department of the Foundry in particular which is deemed worthy of some consideration in detail. It is that which is devoted exclusively to the production of those bronze Memorial Tablets for which of late years there has been so insistent a demand. That this revival of an old-time custom should be increasingly honored in the observance is by no means remarkable if one considers how important a place in the world's history the lettered memorial has always held. The hieroglyph-incised "stele" of the Egyptians, the half-worn "brass" of the quiet English country church, and the decorative tablet which adorns the American hospital ward and at the same time records the name of some charitable donor, are all linked together in one common lineage. Inspired by the same spirit of reverence for those who have departed and by

the same desire to permanently record their praiseworthy deeds or their moral excellences these tablets have had for the living the double value of a memorial and an incentive; so their erection assumes the respect of a duty towards the community at large as well as of an act of loving regard to those commemorated. No more fitting form of memorial has yet been devised than the simple but decorative tablet of bronze. It is beyond all others permanent, it is artistic, unostentatious and equally appropriate whether placed in Church, Hospital, Library or Public Building, while, unlike the ordinary mortuary monument its erection is fitting at any time, no matter how many years may have elapsed since the death of the person, or the performance of the deed it is designed to commemorate.

The very nature, however, of the bronze tablet confines within somewhat narrow limits the expression of the artistic idea which should, of course, underlie it. The frank recognition by the Gorham designers of the fact that mainly by the deft arrangement and judicious choice of type forms is the decorative value of the tablets to be assured is largely responsible, taken in connection with their long and varied experience, for the surprising success that has attended the production by the Gorham Foundry of a very wide range of Memorial Tablets. It may indeed with confidence be stated that in this particular direction there is no other establishment in the United States which can offer such advantages to those desiring to erect memorials of this character.

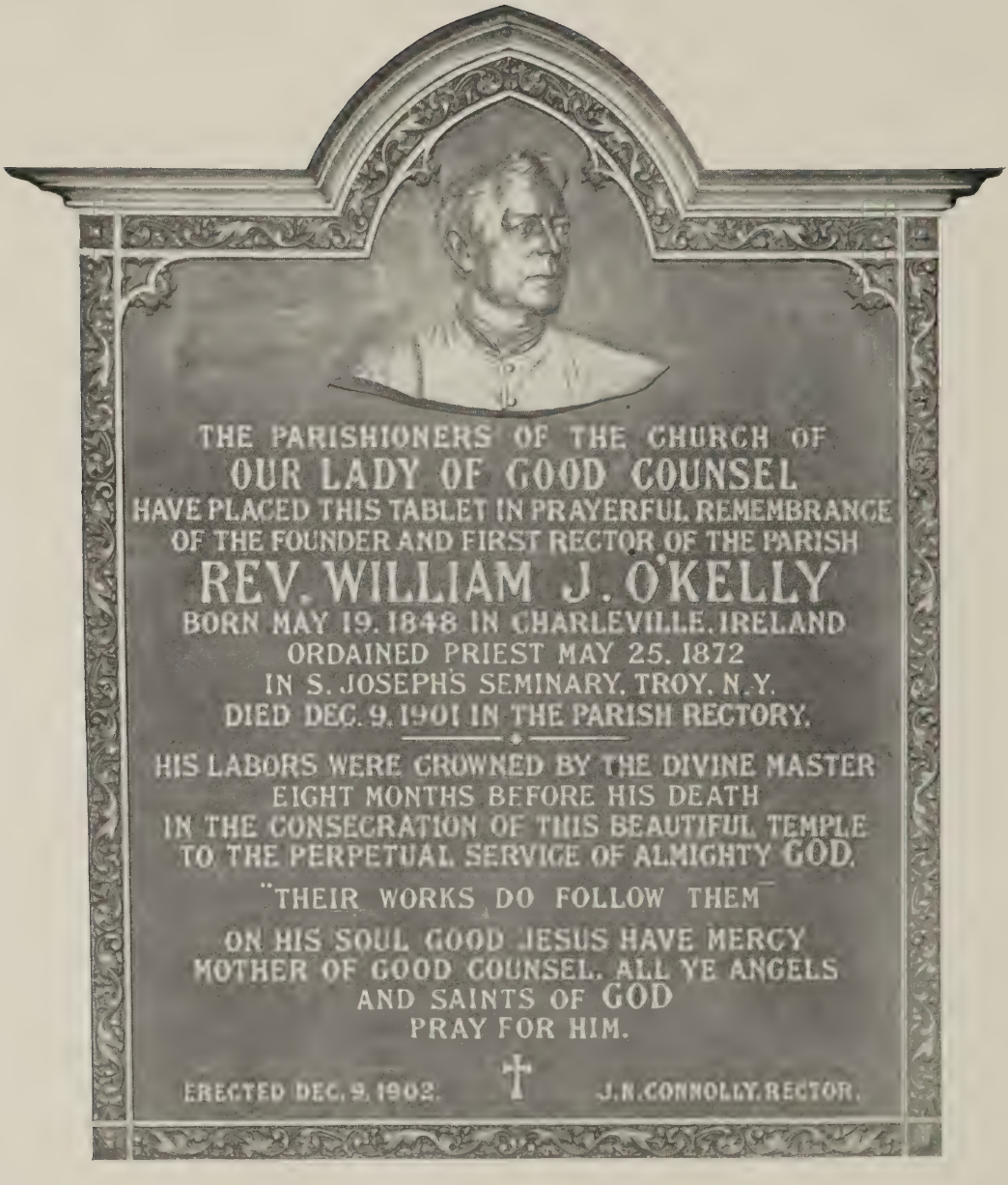
SOME WORK BY THE
GORHAM BRONZE FOUNDRY



Placed in the County Court House, Chambers Street. New York City

6′2″ x 5′

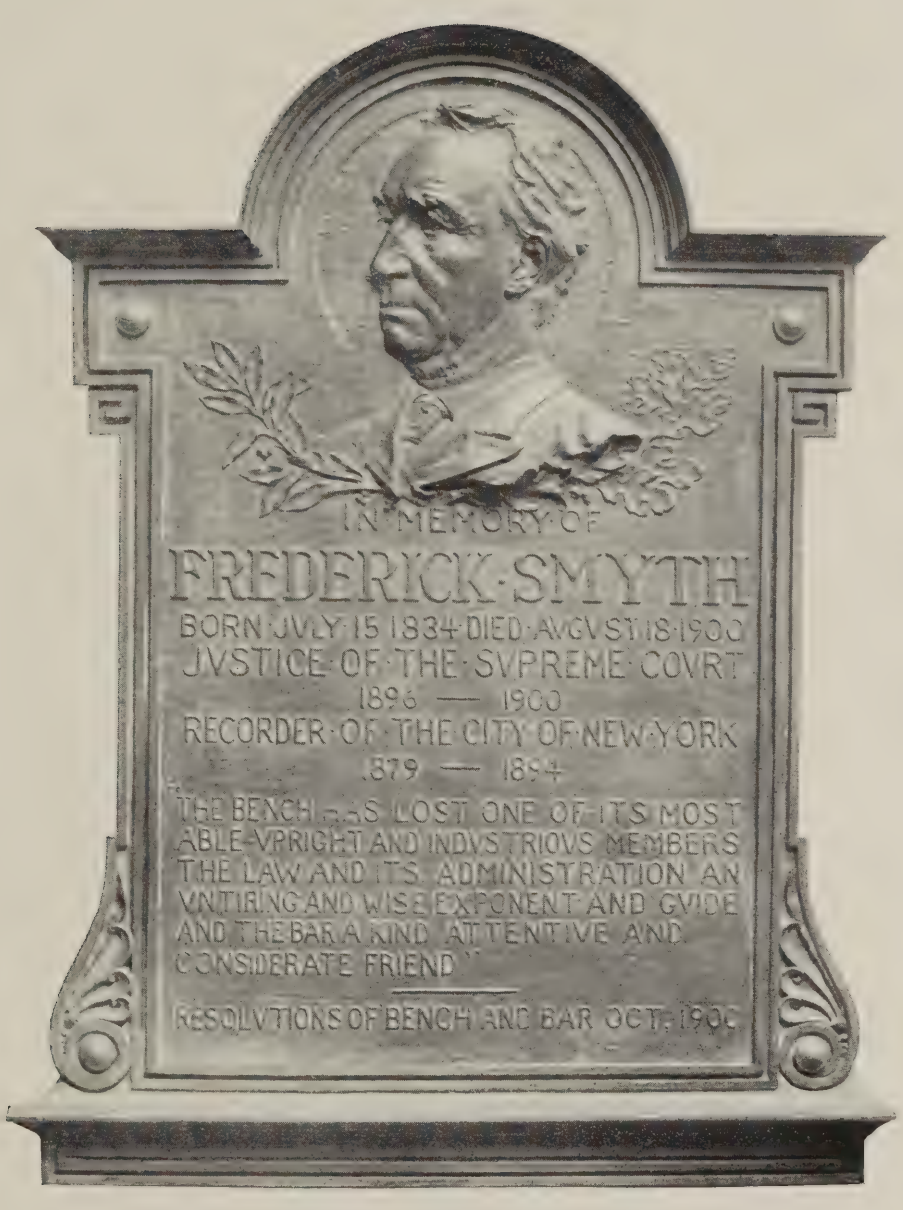
W. F. Beekman, Architect. Cast in Bronze by The Gorham Co.



Placed in the Church of Our Lady of Good Counsel, New York City

57″ x 42″

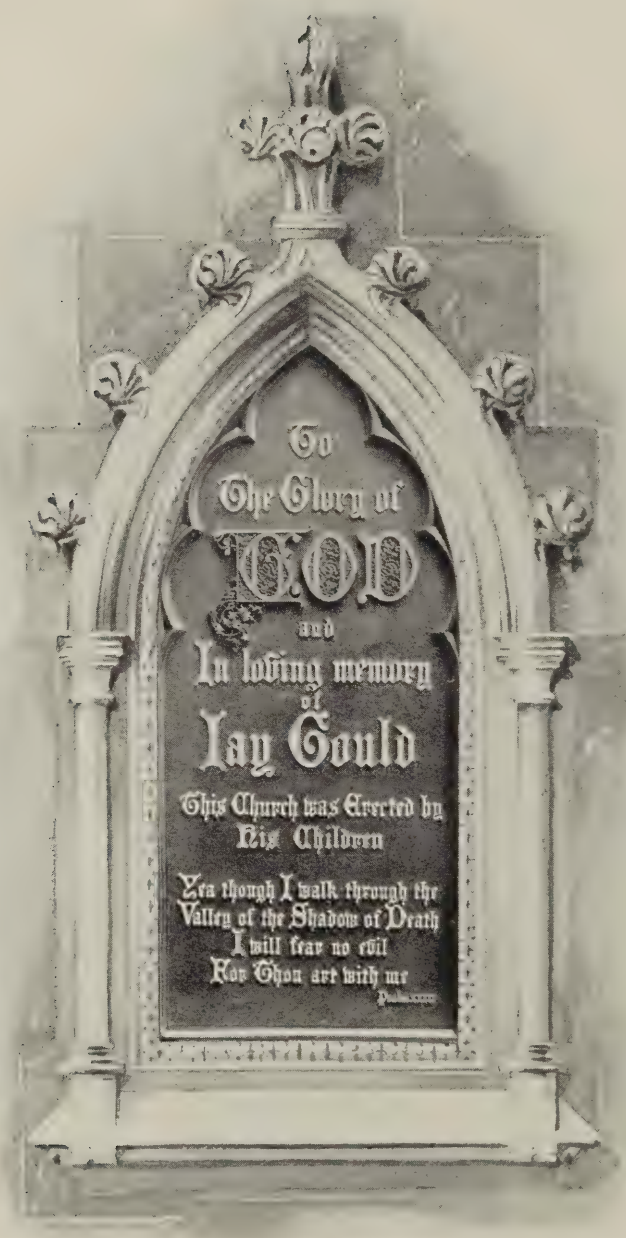
Jos. Sibbel, Sc. Cast in bronze by The Gorham Co.



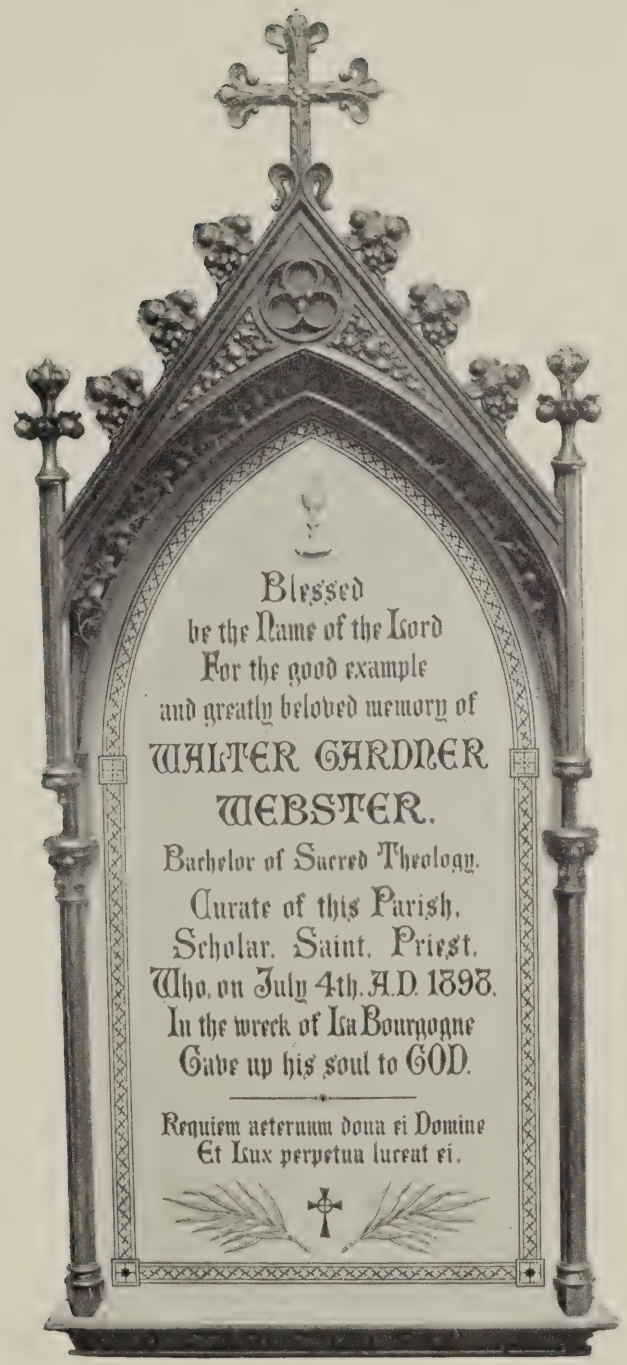
Placed in the County Court House, Chambers St., New York City

5′ x 3′ 9″

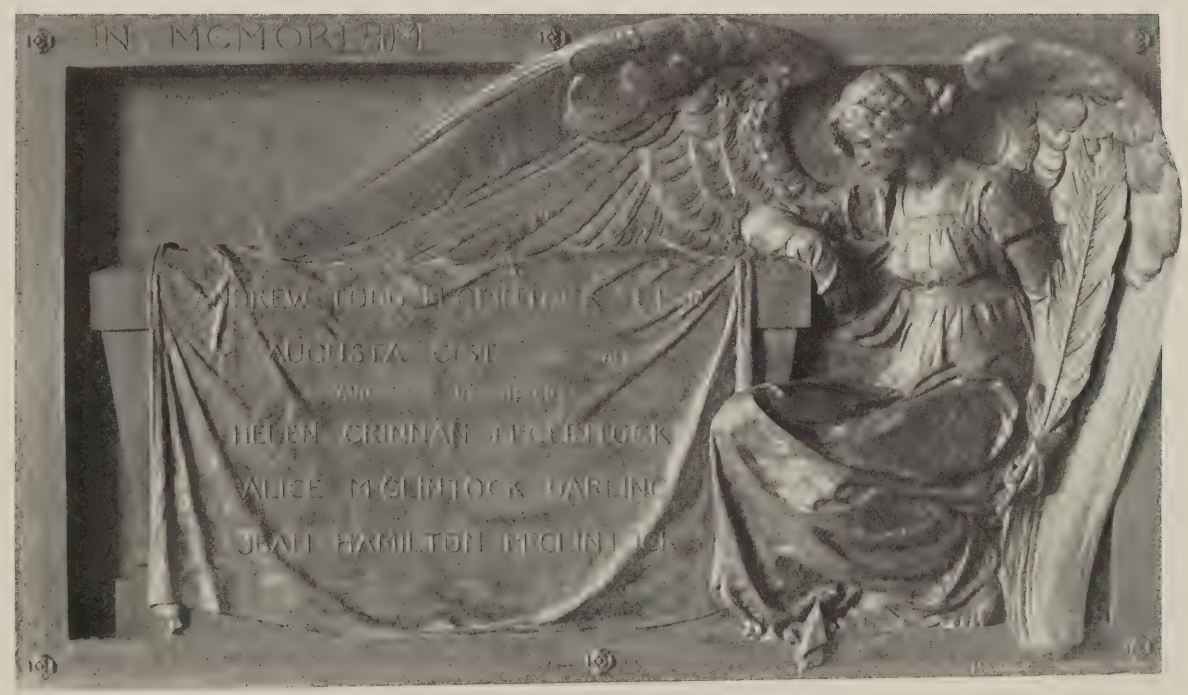
G. T. Brewster, Sc. Cast in bronze by The Gorham Co.



Tablet placed in the Gould Memorial Church at Roxbury, N. Y.
46″ x 20″
Henry J. Hardenbergh, Architect. Cast in bronze by The Gorham Co.



Placed in St. Stephen's Church, Providence, R. I.
Brass Plate with Bronze Border
5′ 2″ x 2′

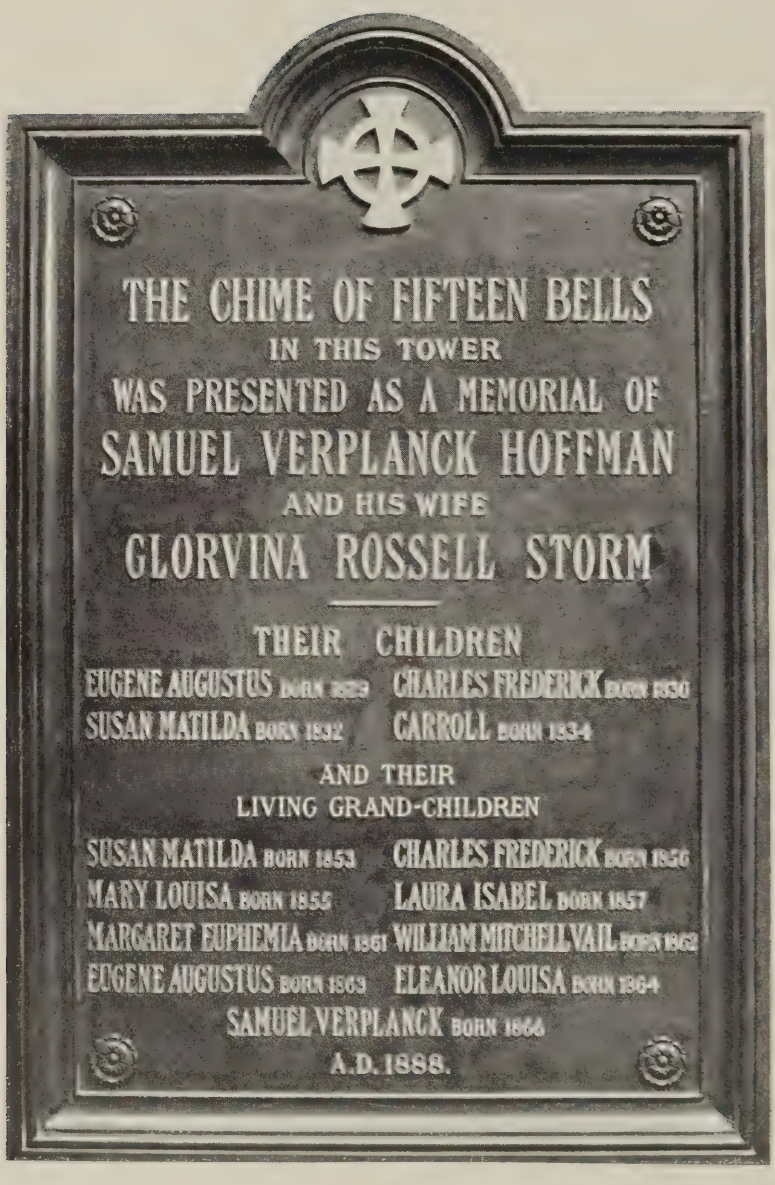


5′ 4″ x 3′ 1″
J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.

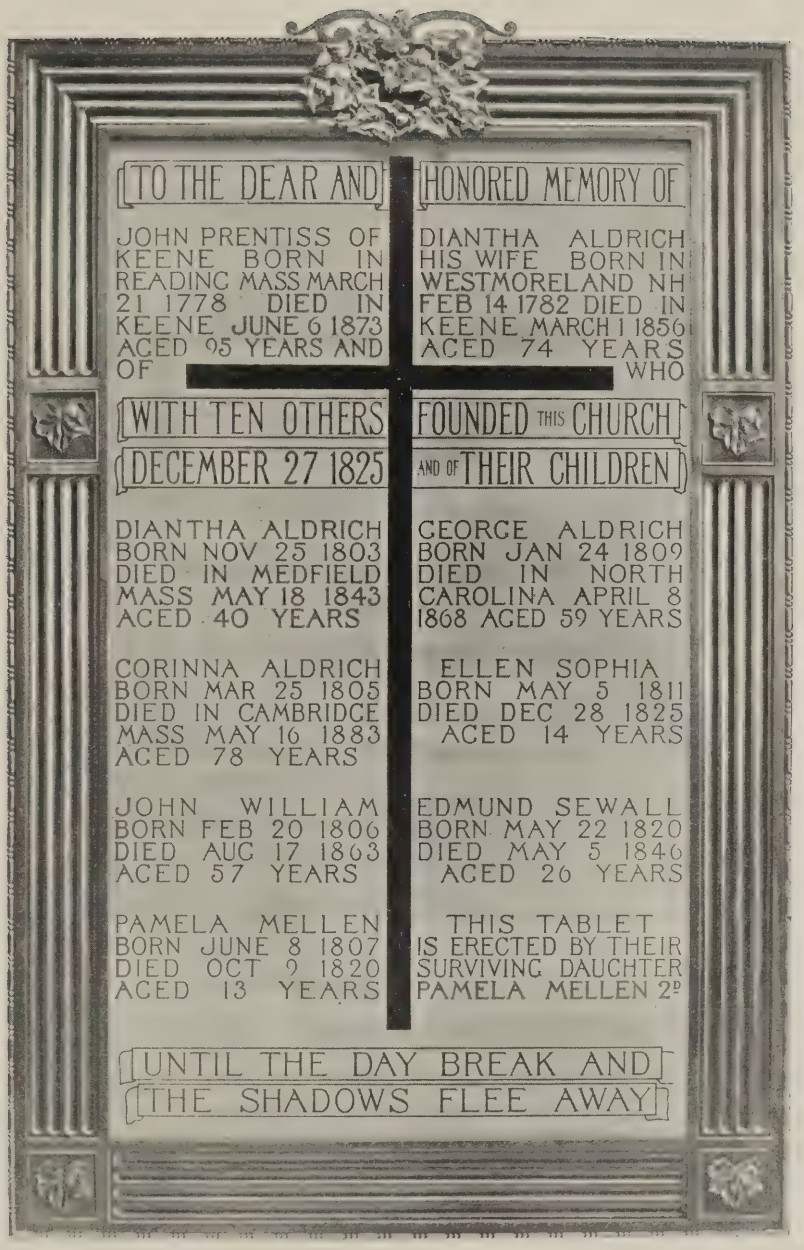
Placed in Grace Church, Baltimore, Md.

44″ x 31″

Copyright, 1904. Cast in bronze by The Gorham Co.



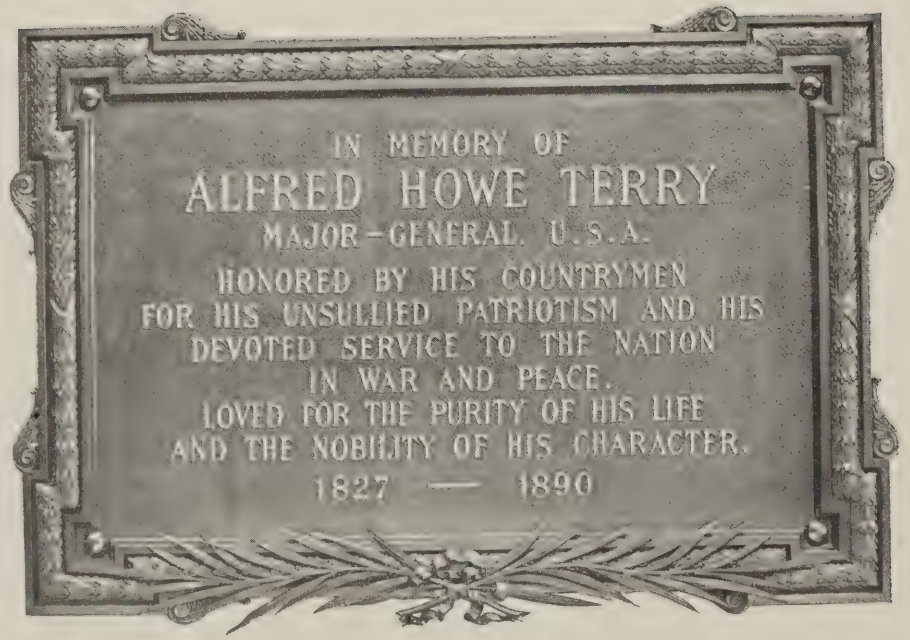
Placed in General Theological Seminary, New York City
54″ x 36″
Cast in bronze by The Gorham Co.



Engraved Brass Plate, Bronze Frame

32½" x 50"

The Gorham Co.

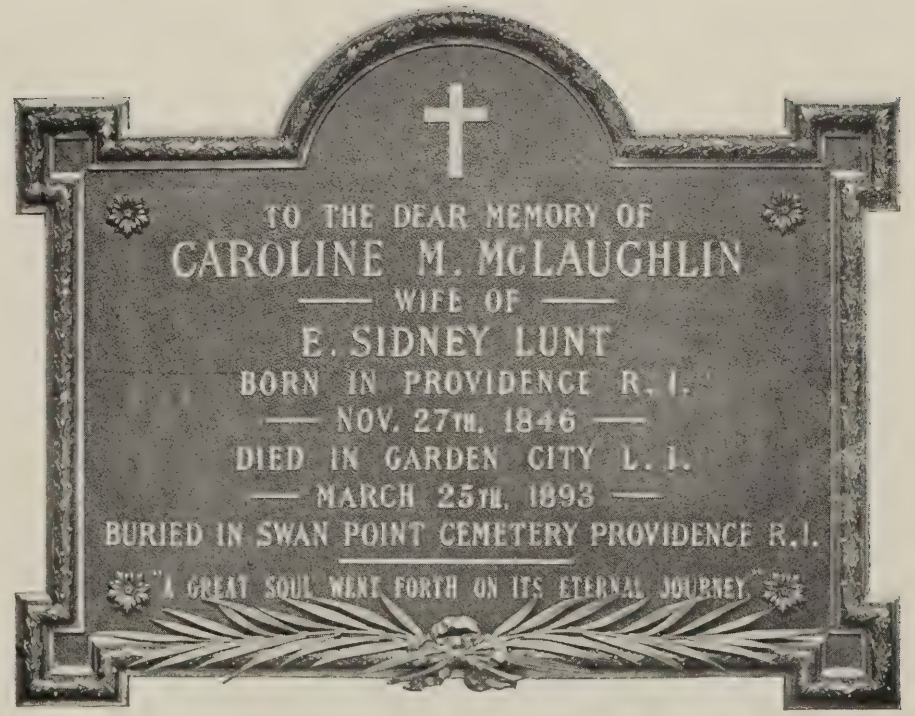


36″ x 24″
Cast in bronze by The Gorham Co.

Metal, 32″ x 21″, on oak back
Cast in bronze by The Gorham Co.

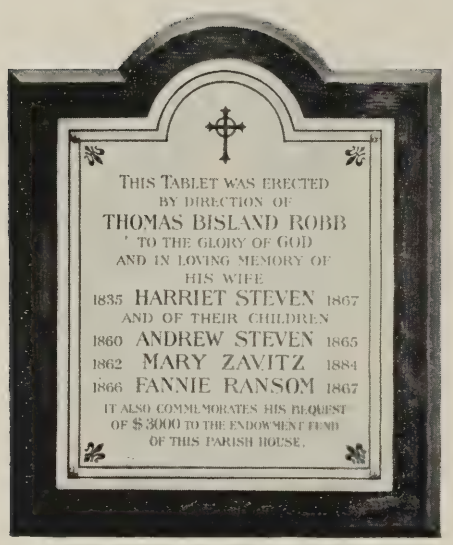
Placed on Granite Marker in cemetery at Stockbridge, Mass.
5′ 6″ x 3′ 6″
Cast in bronze by The Gorham Co.

Placed in St. John's Church, Clifton, Staten Island
40½" x 28½"
Cast in bronze by The Gorham Co.

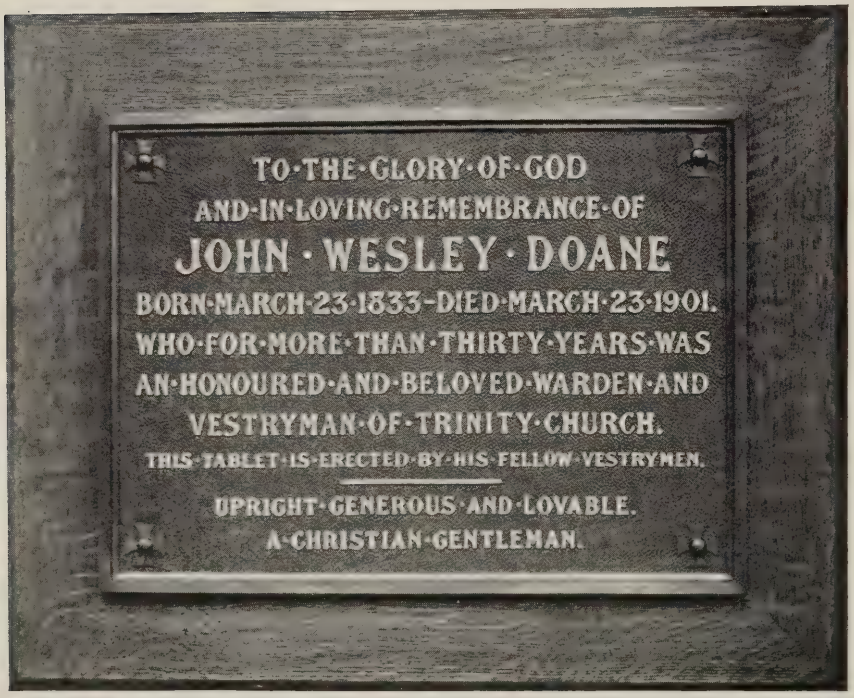


3′ 2½″ x 2′ 7″
Cast in bronze by The Gorham Co.

Placed in Christ Church, Greenwich, Conn.
3′ 6″ x 2′
Cast in bronze by The Gorham Co.

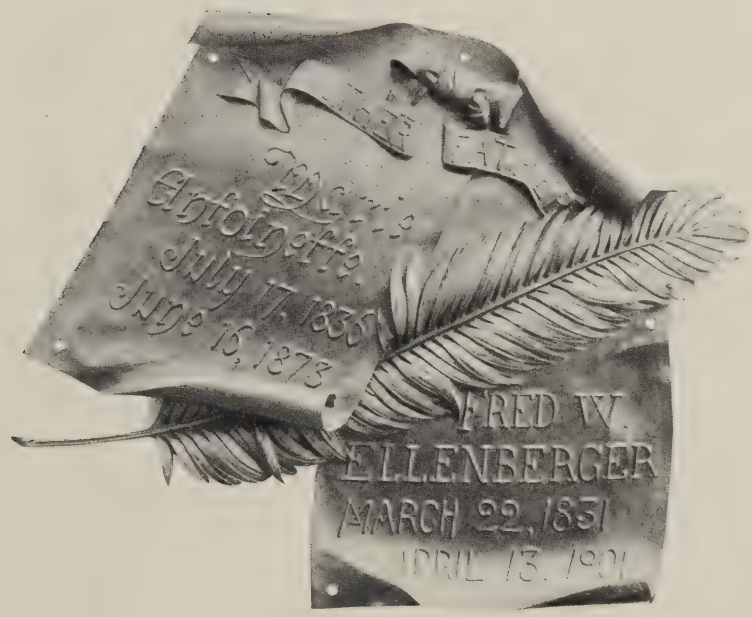


Engraved brass, 9″ x 7″, on oak



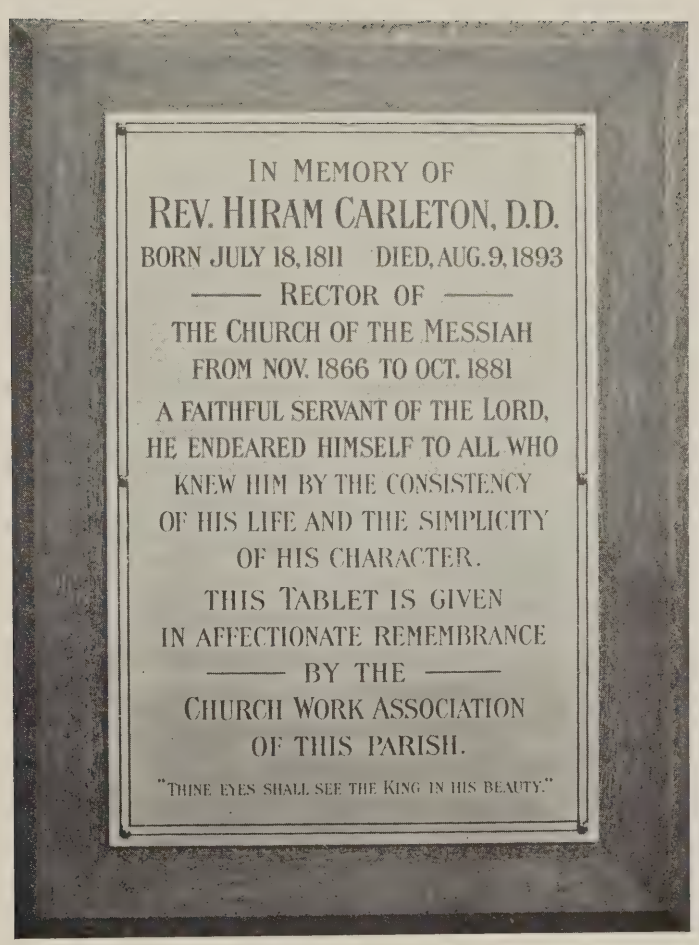
Metal, 18½″ x 25″, on oak back
Cast in bronze by The Gorham Co.

16″ x 16″
Cast in bronze by The Gorham Co.

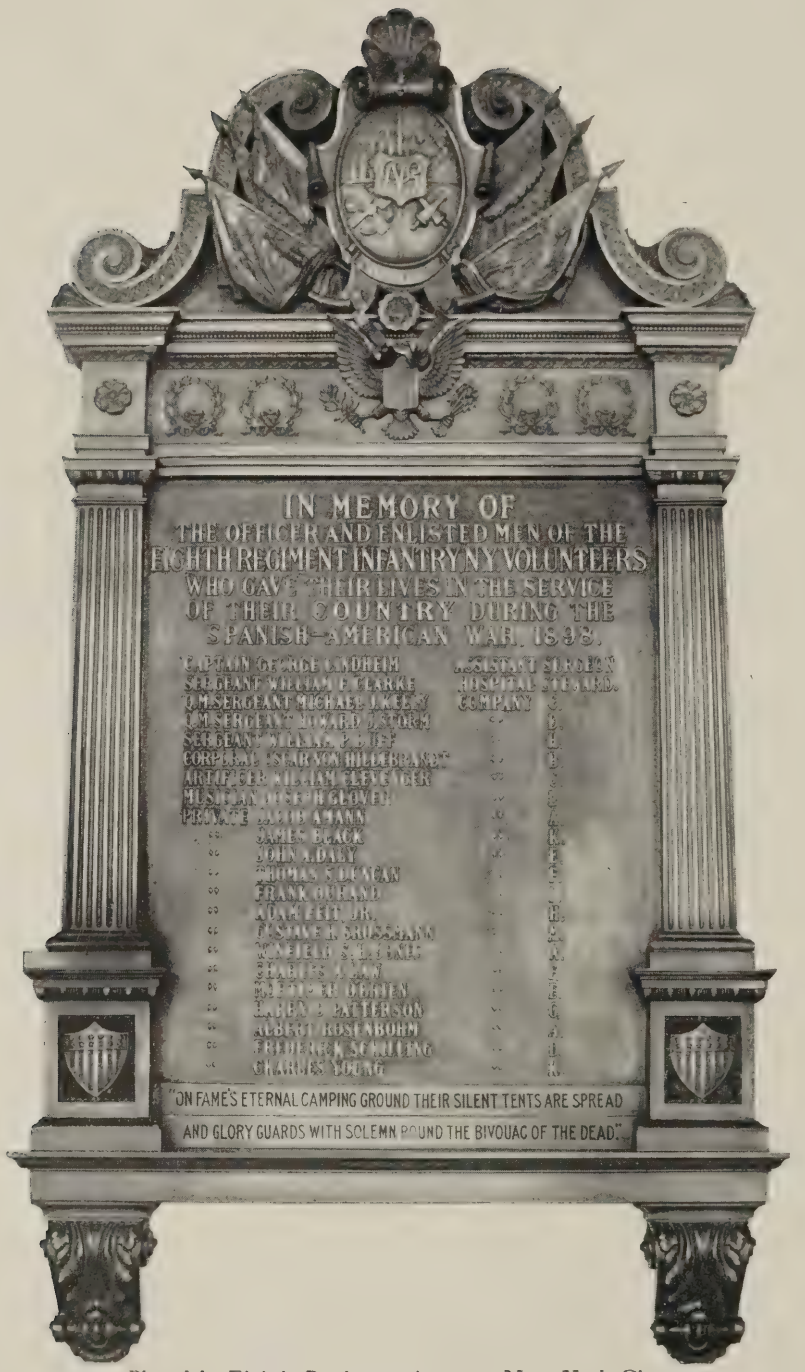


23″ x 27″
Cast in bronze by The Gorham Co.

Placed in the Church of the Incarnation, New York City
32″ x 21″
Cast in bronze by The Gorham Co.



Engraved brass, 30″ x 20″, on oak back
The Gorham Co.



Placed in Eighth Regiment Armory, New York City
6′ x 3′ 4″
Cast in bronze by The Gorham Co.

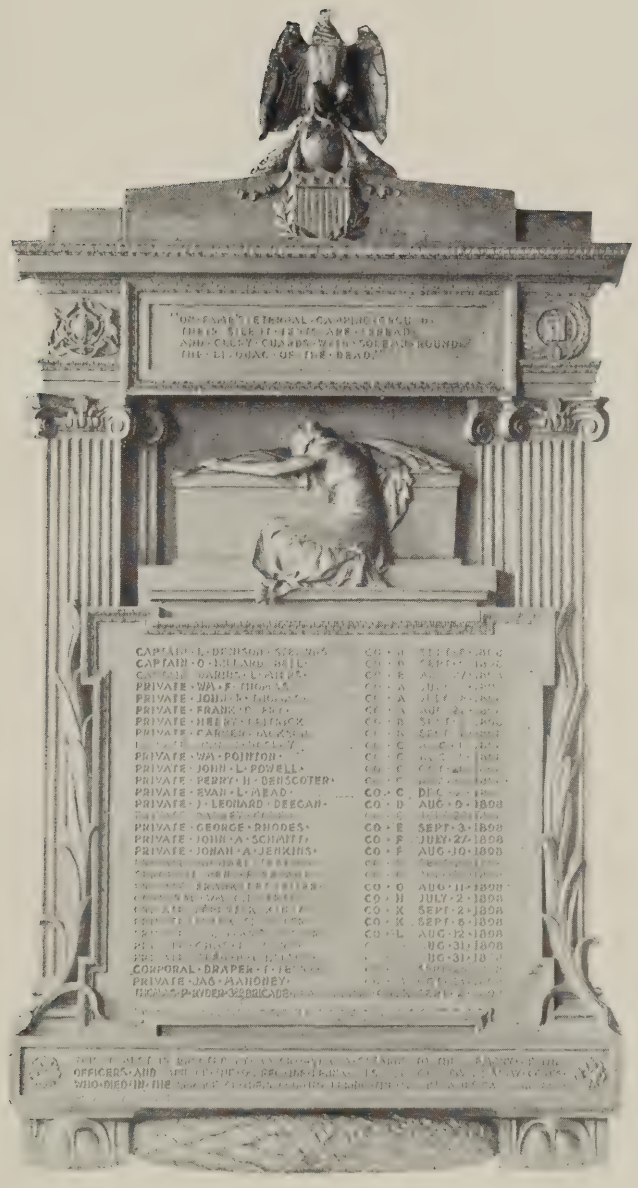
Placed in Armory of Company M, Kingston, N. Y.

5′ 9″ x 3′

Cast in bronze by The Gorham Co.

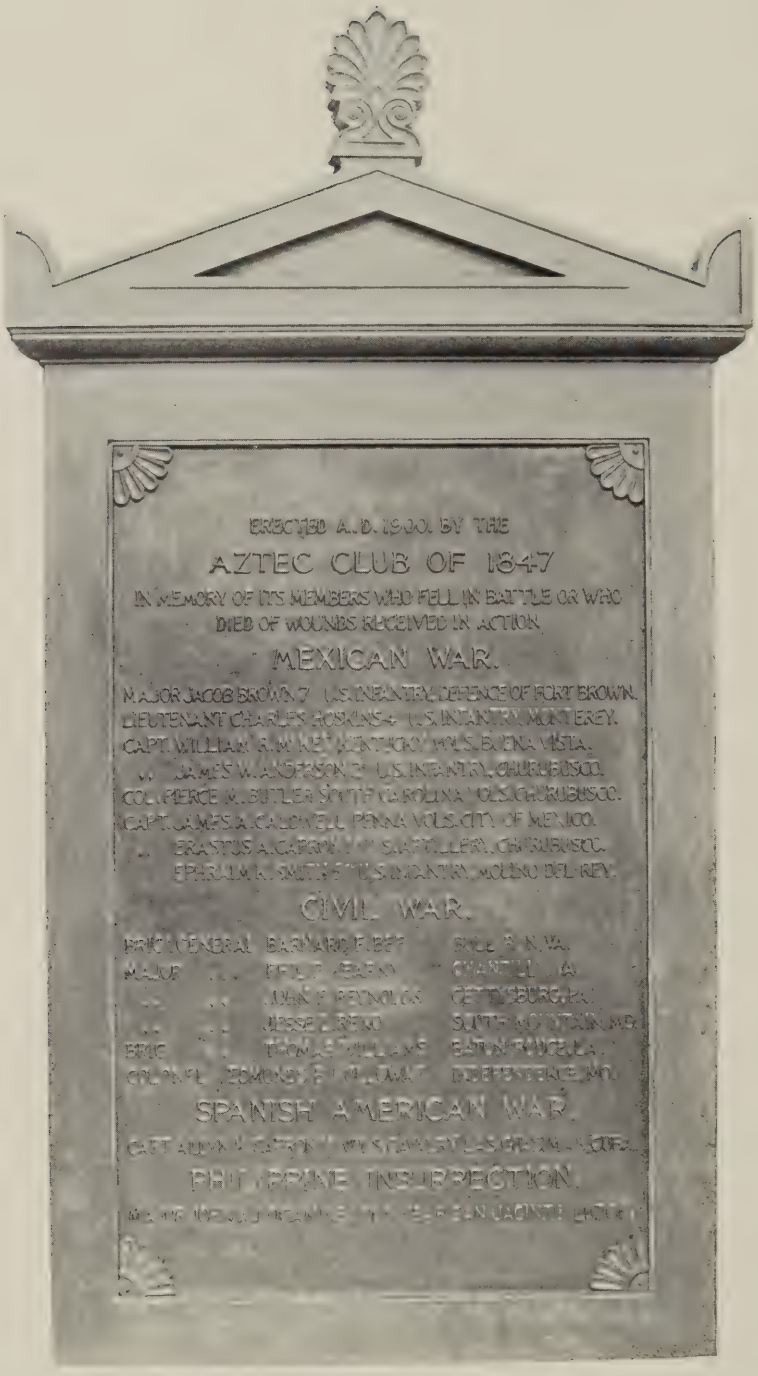
8′ 4″ x 4′ 6″

J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.



39½″ x 72″

J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.



Placed in Chapel, West Point, N. Y.

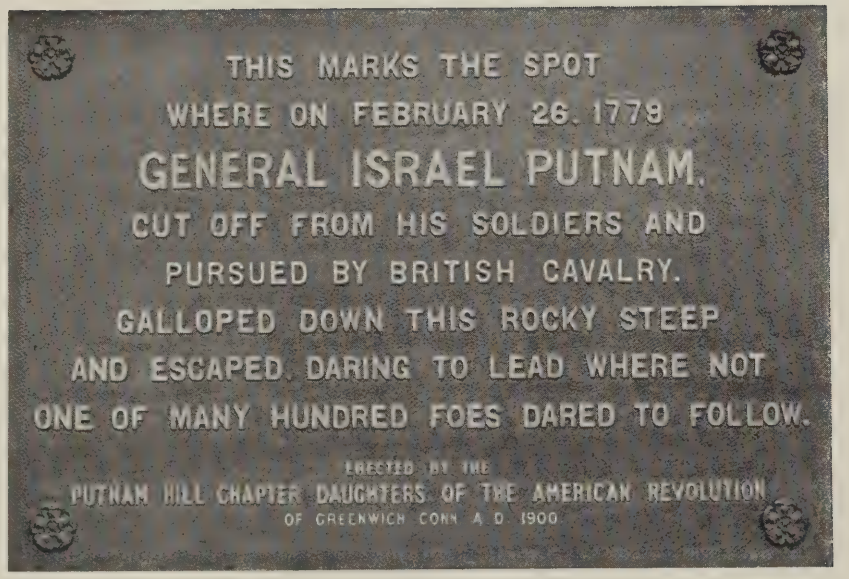
5′ 3½″ x 2′ 11″

McKim, Mead & White, Architects. Cast in bronze by The Gorham Co.

Placed on the Federal Building, Syracuse, N. Y.

50″ x 69″

I. Konti, Sc. Cast in bronze by The Gorham Co.

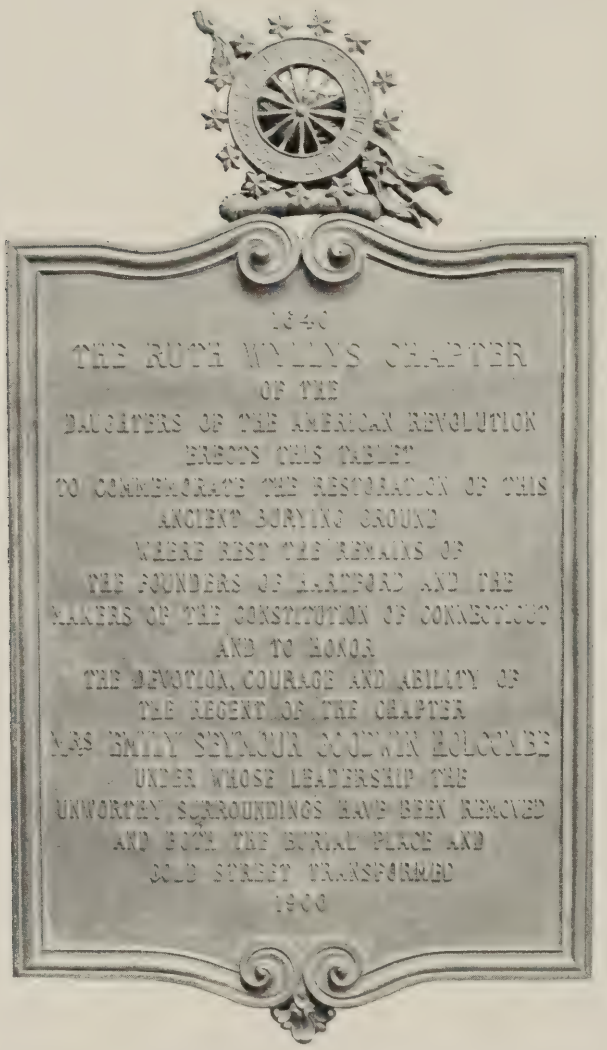


Placed on rock at Greenwich, Conn.

35½″ x 24″

Cast in bronze by The Gorham Co.

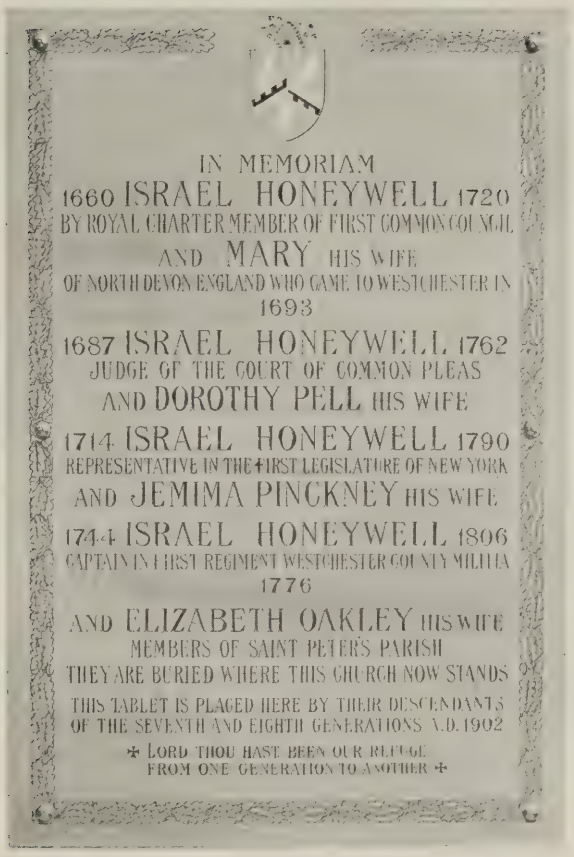
Exclusive of oak, 26″ x 36″
Cast by The Gorham Co. on oak back



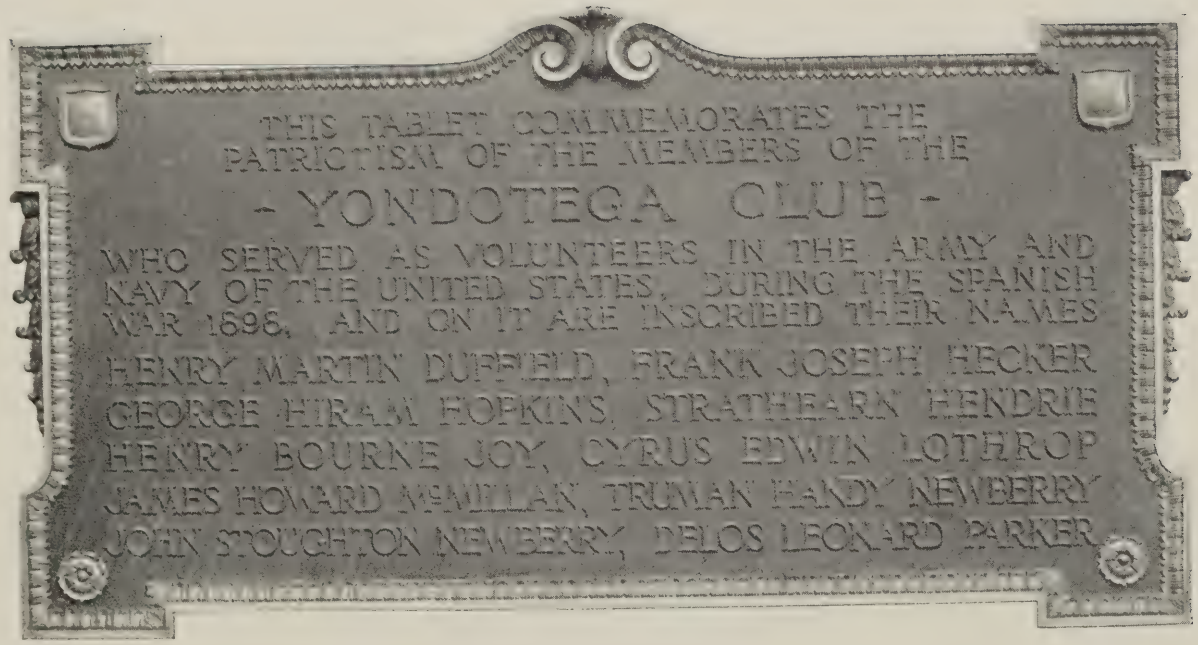
Placed in Hartford, Conn.

43″ x 24″

J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.



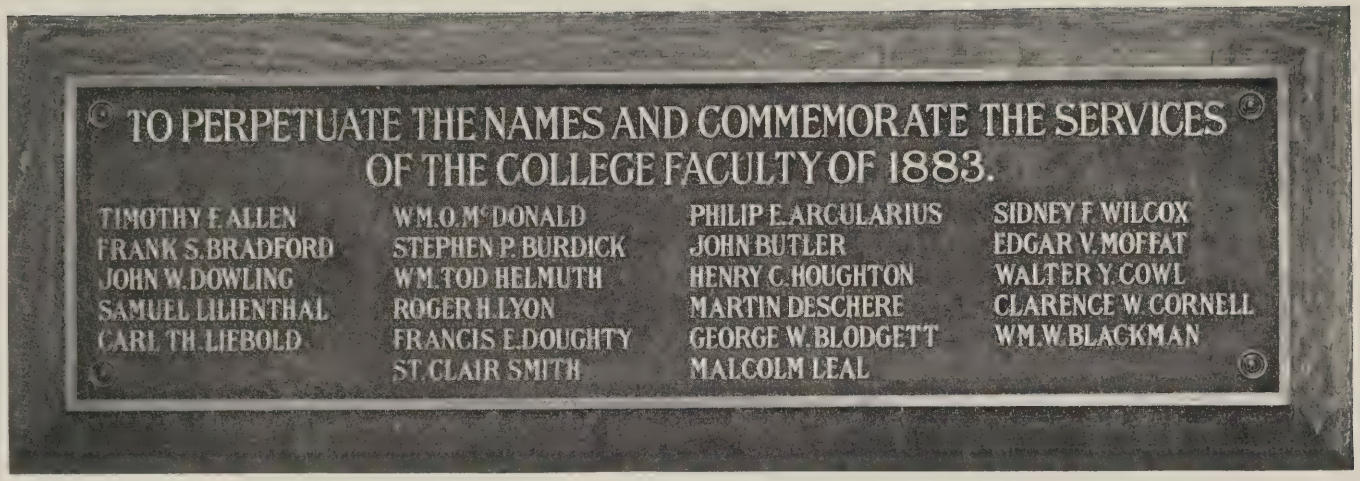
Placed in St. Peter's Church, Westchester, N. Y.
Engraved brass, 36″ x 24″
The Gorham Co.



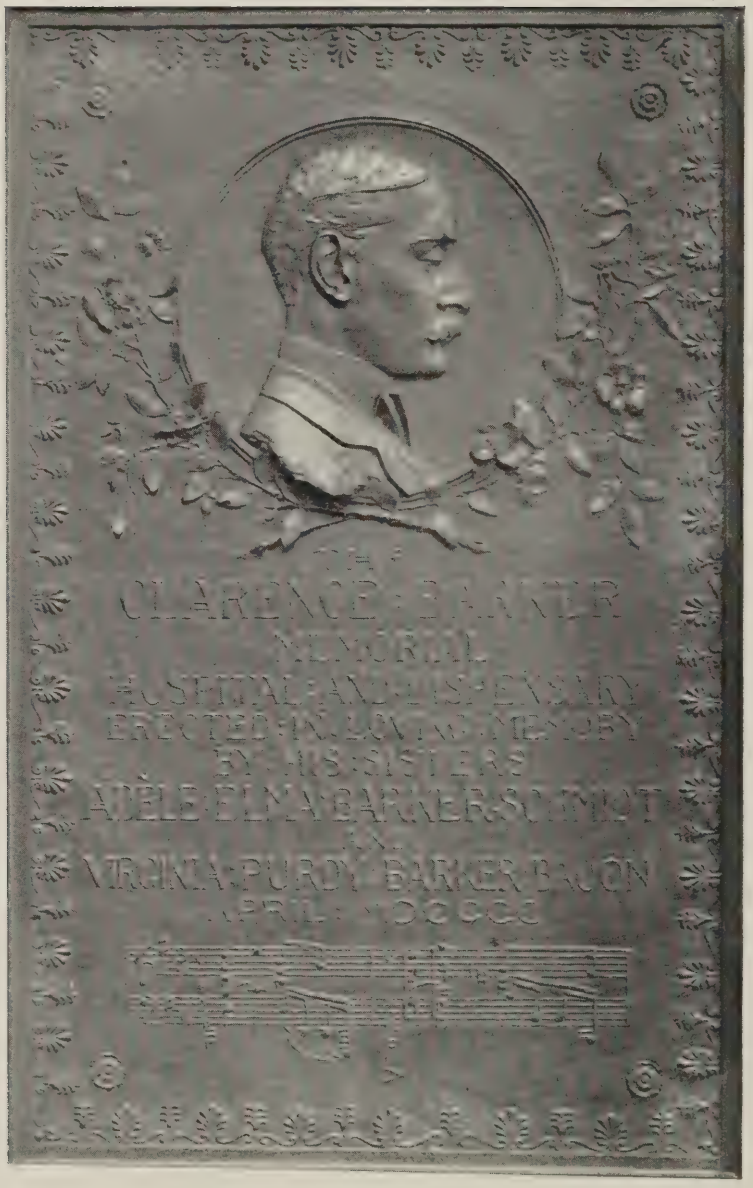
Placed in Yondotega Club, Detroit, Mich.

52½″ x 28″

McKim, Mead & White, Architects. Cast in bronze by The Gorham Co.



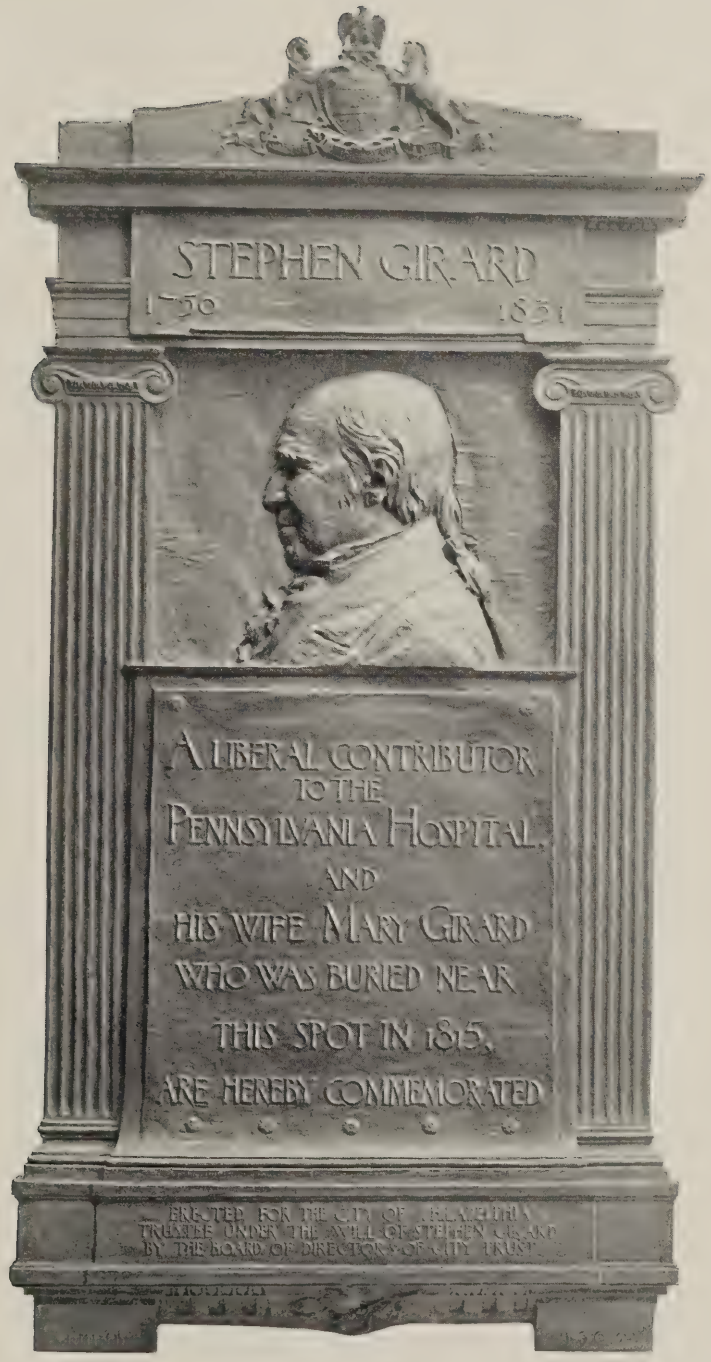
Placed in Flower Hospital, New York City
58″ x 16″
Cast in bronze by The Gorham Co. on oak back



Placed in Hospital, Biltmore, N. C.

30″ x 48″

G. T. Brewster, Sc. Cast in bronze by the Gorham Co.

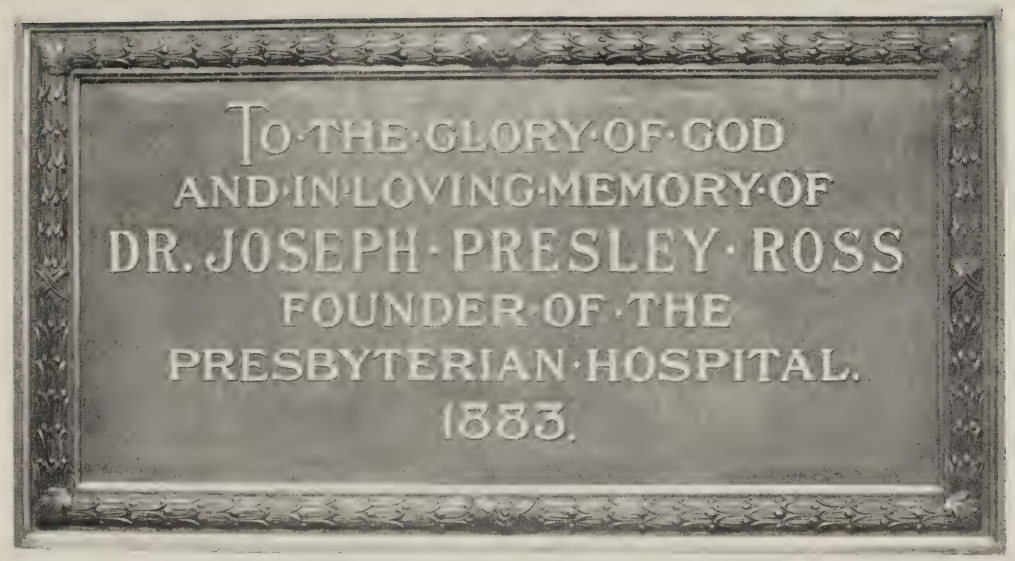


Placed in Philadelphia, Pa.

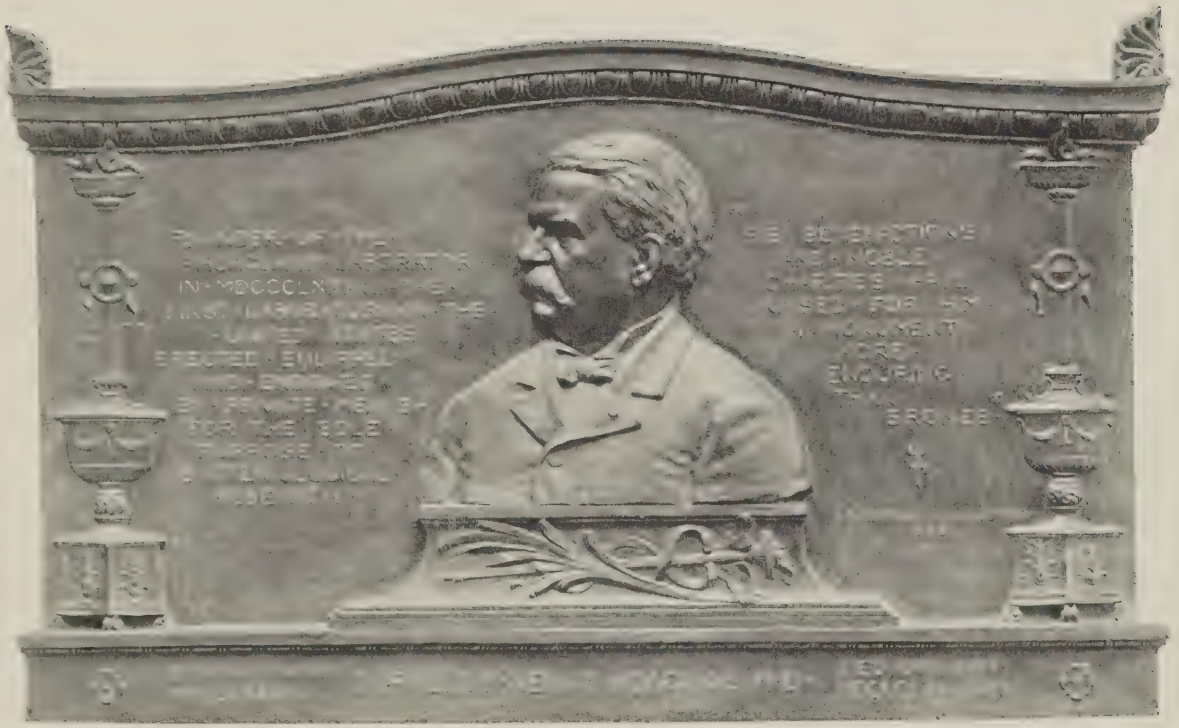
3′ x 5′ 10″

J. Massey Rhind, Sc. Cast in bronze by The Gorham Co.

Placed in Mount Sinai Hospital, New York City
38″ x 24½″
A. W. Brunner, Architect. Cast in bronze by The Gorham Co.

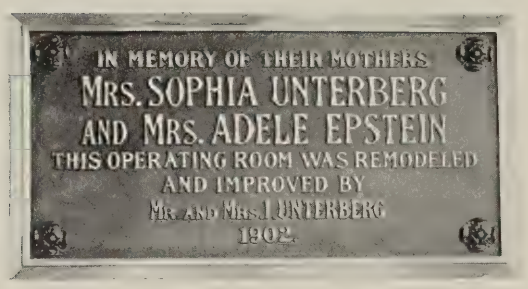


Placed in Chicago
42″ x 23″
Cast in bronze by the Gorham Co.



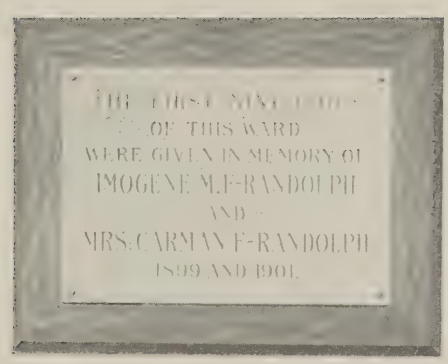
Placed in the Hoagland Laboratory, Brooklyn, N. Y.
36″ x 60″
J. Scott Hartley, Sc. Cast in bronze by the Gorham Co.

Mounted on mahogany. Metal, 32″ x 13″
Cast in bronze by The Gorham Co.

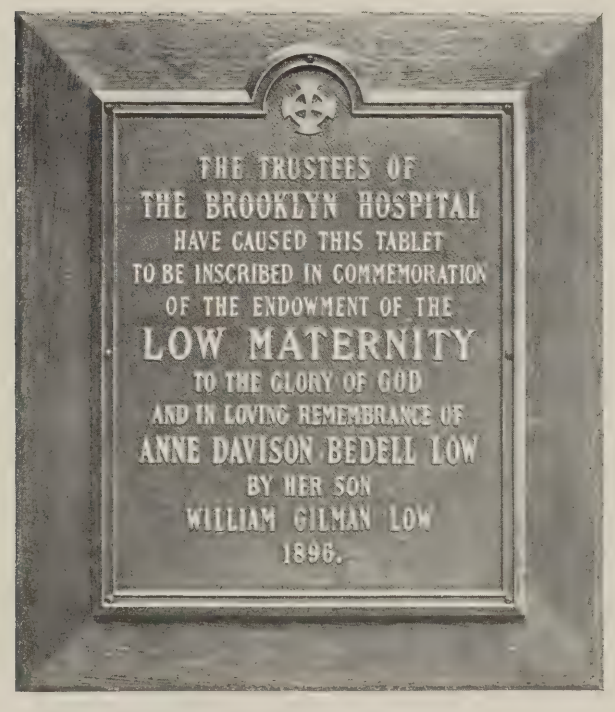


Placed in Lebanon Hospital, New York City
21″ x 11″
Cast in bronze by The Gornam Co.

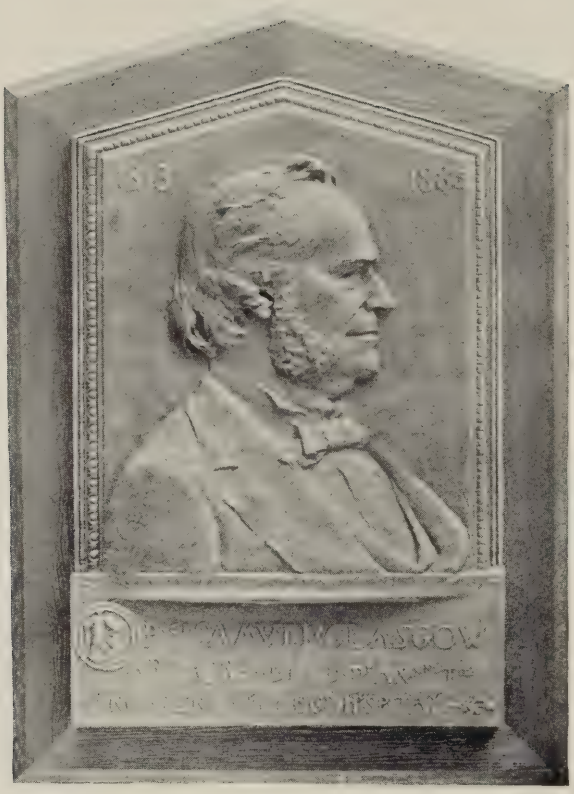
29″ x 21½″
Schickel & Ditmars, Architects. Cast in bronze by The Gorham Co.



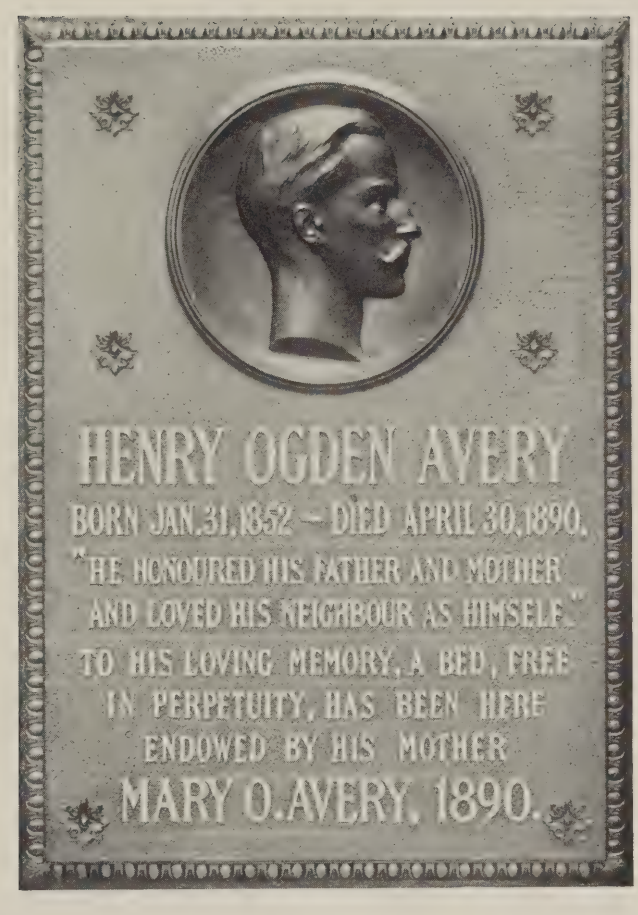
Engraved Brass, 12″ x 9″, on oak



Metal, 24″ x 18″, on oak back
Cast in bronze by The Gorham Co.



Placed in The Long Island College Hospital, Brooklyn, N. Y
19¾″ x 30½″
J. Massey Rhind, Sc. Cast in bronze by The Gorham Co. on oak back

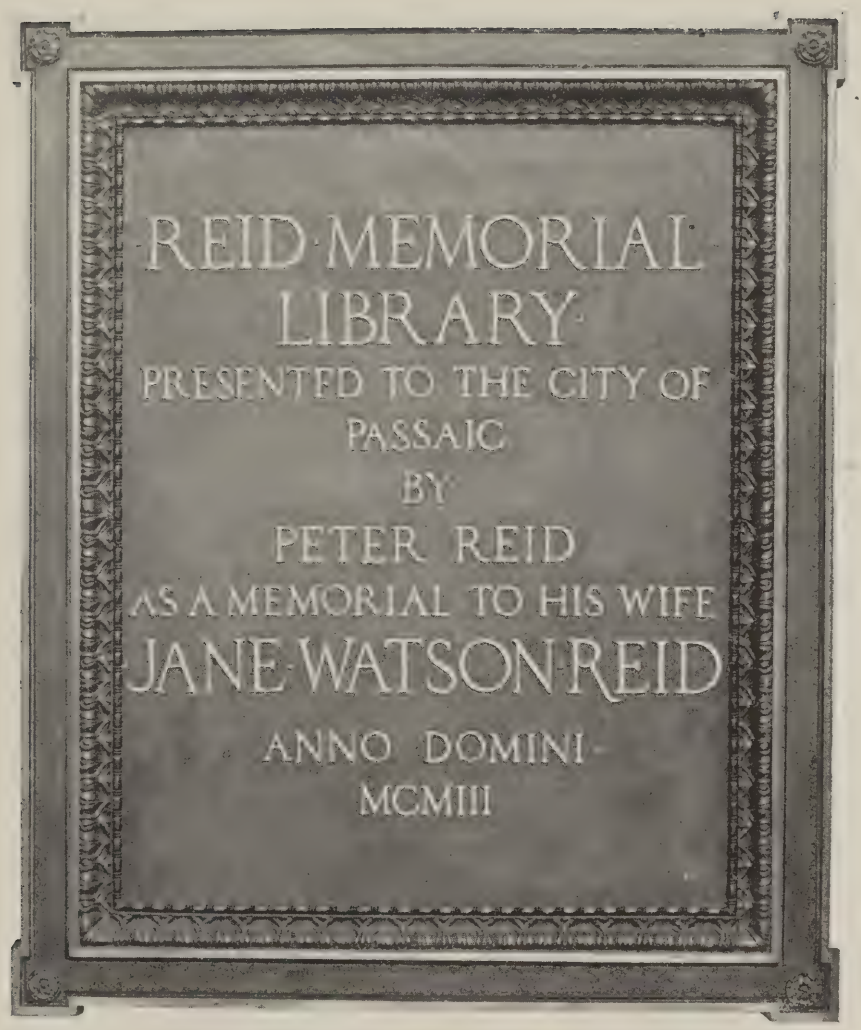


Placed in The Hospital for Ruptured and Crippled, 42d St., New York City
25½″ x 18″
Cast in bronze by The Gorham Co.

Placed in Benson Memorial Library, Titusville, Pa.

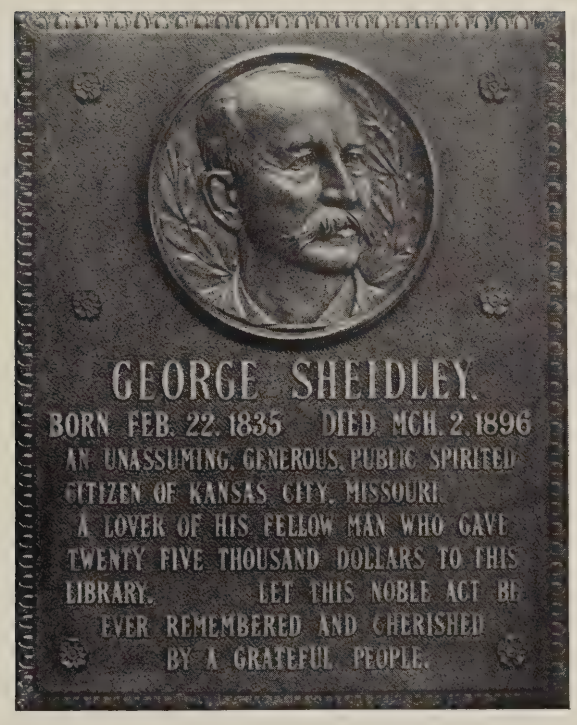
4′ x 2′ 7″

Jackson, Rosencrans & Canfield, Architects. Cast in bronze by The Gorham Co.



Placed in Reid Memorial Library, Passaic, N. J.
3′ 6¼″ x 2′ 11″
Jackson, Rosencrans & Canfield, Architects. Cast in bronze by The Gorham Co.

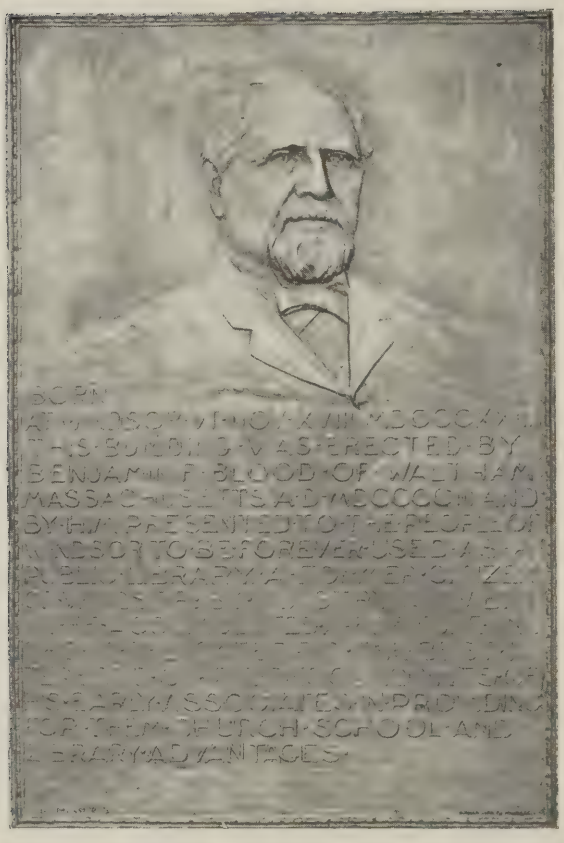
Placed in Crane Memorial Library, Quincy, Mass.
Metal, 21″ x 33″, on oak back
Wm. Couper, Sc. Cast in bronze by The Gorham Co.



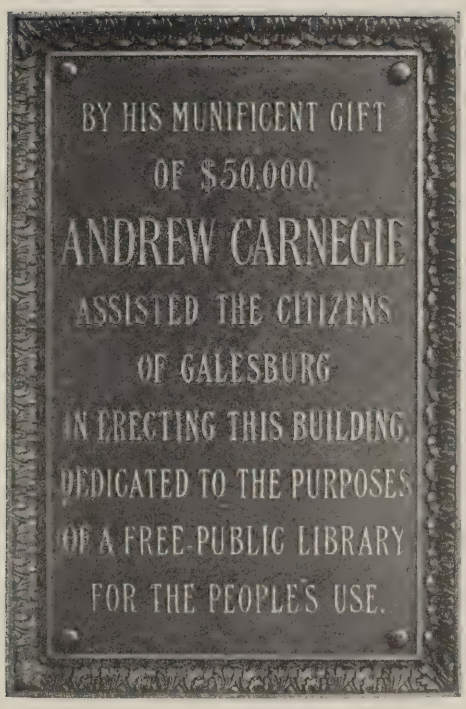
Placed in Kansas City, Mo.

30″ x 24″

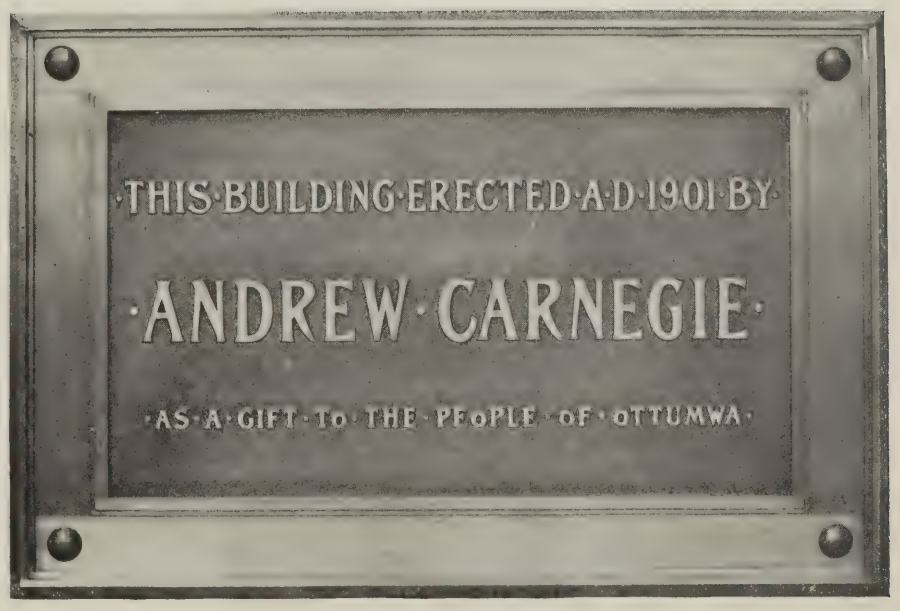
G. T. Brewster, Sc. Cast in bronze by The Gorham Co.



Placed in Library, Windsor, Vt.
24″ x 36″
Geo. T. Brewster, Sc. Cast in bronze by The Gorham Co.

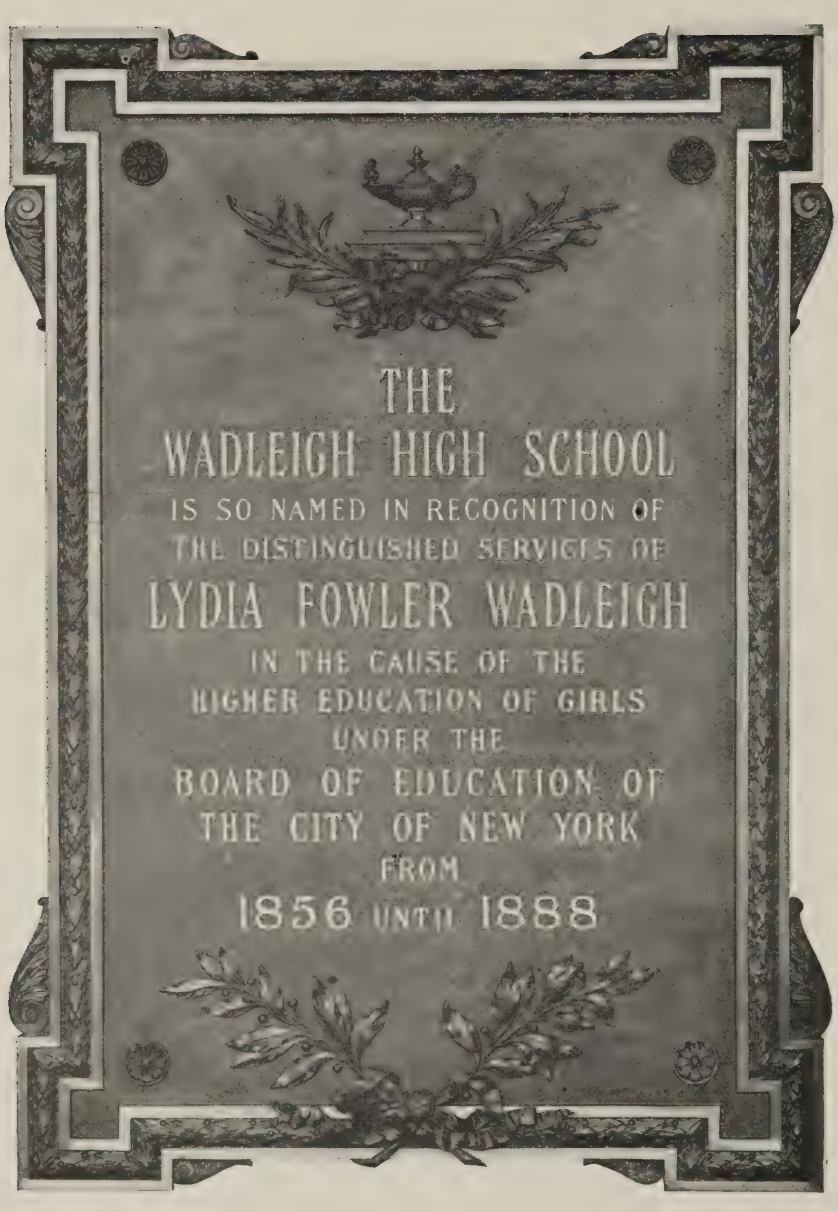


29¼″ x 19¼″
Cast in bronze by The Gorham Co.

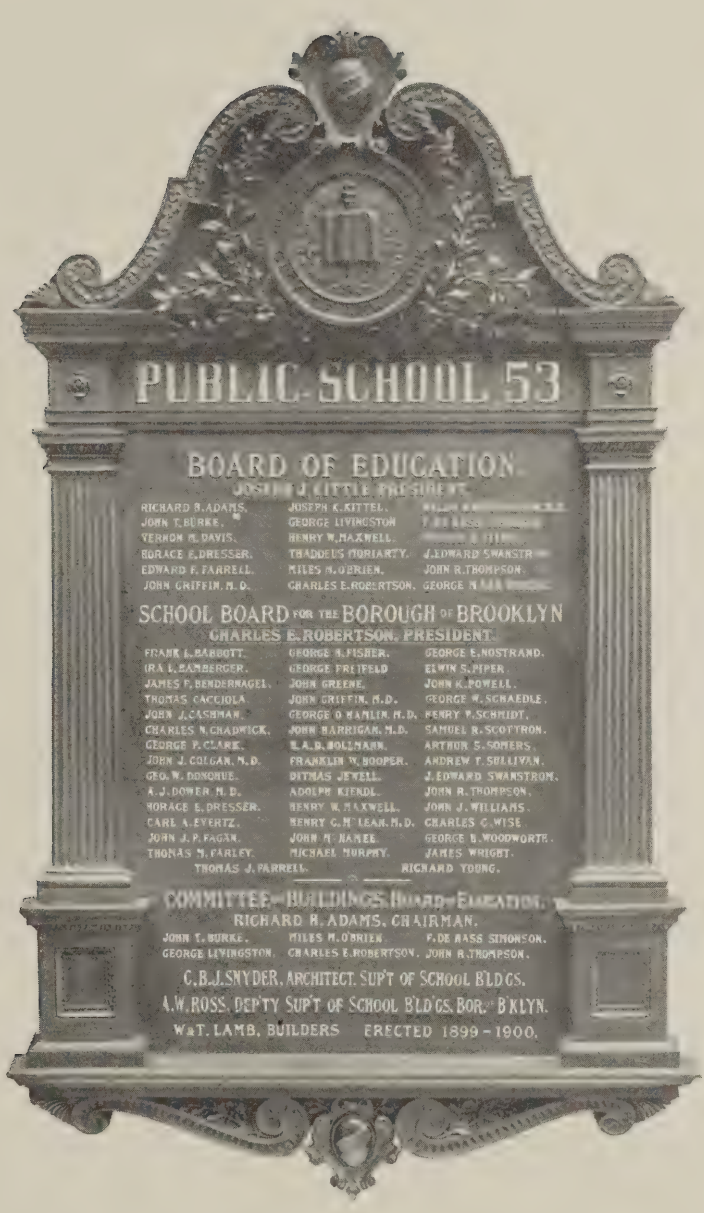


Placed in Ottumwa, Iowa
36″ by 24″
Cast in bronze by The Gorham Co.

24″ x 40″
Cast in bronze by The Gorham Co.

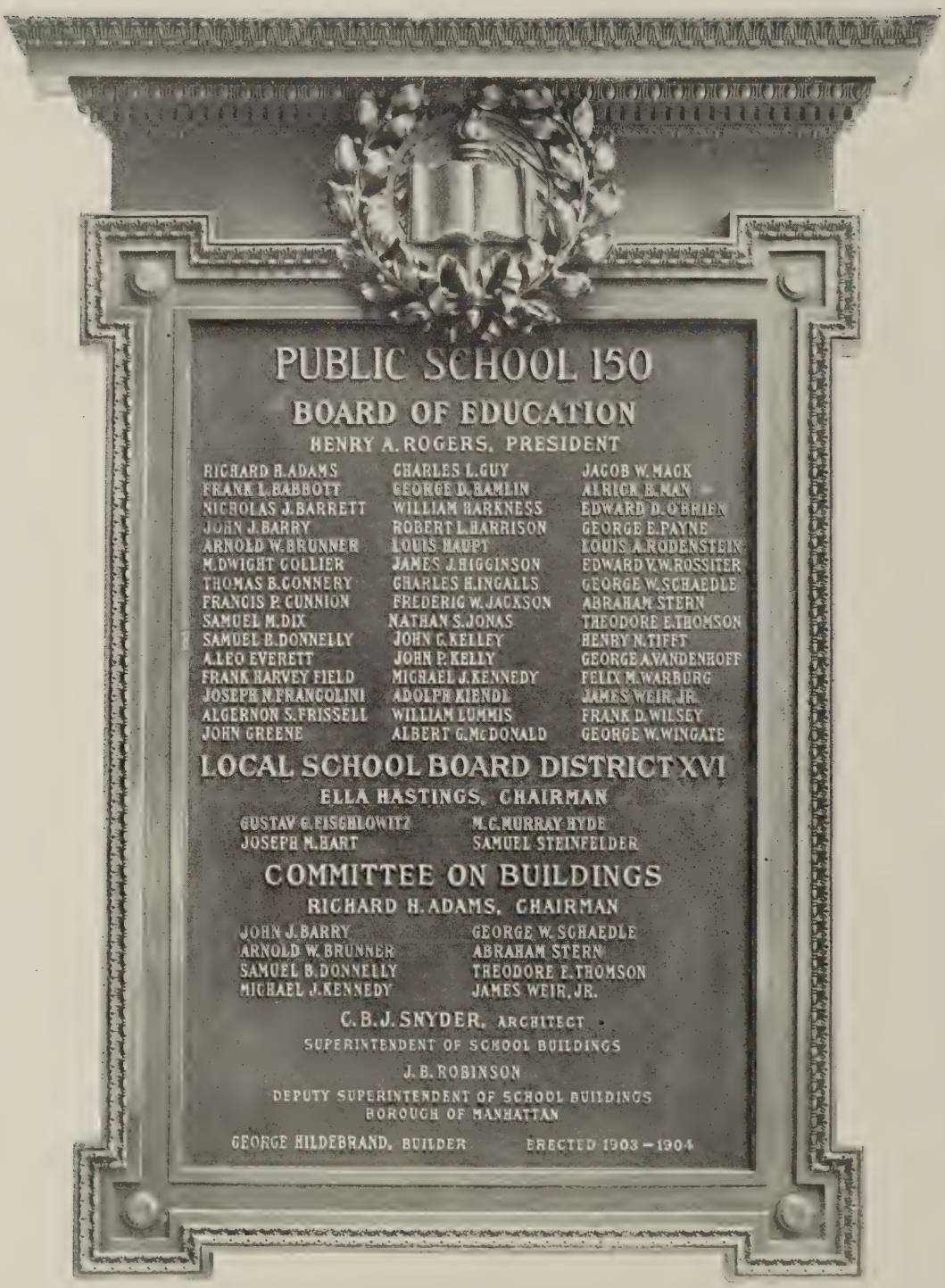


Placed in the Wadleigh High School, New York City
4′ 4″ x 3′
Cast in bronze by The Gorham Co.



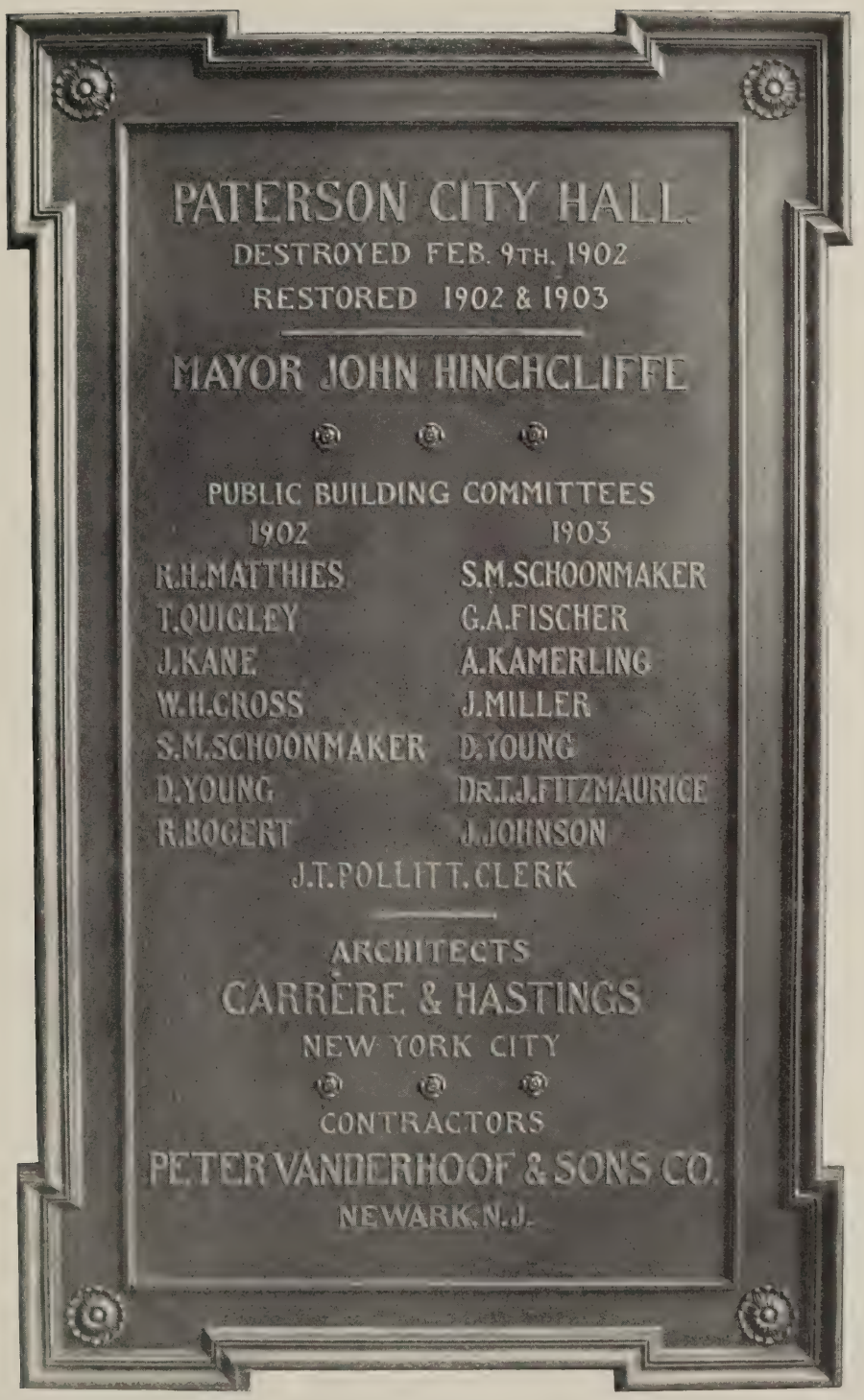
5′ 8″ x 3′ 4″

C. B. J. Synder, Architect. Cast in bronze by The Gorham Co.



58¾″ x 43¼″

C. B. J. Synder, Architect. Cast in bronze by The Gorham Co.



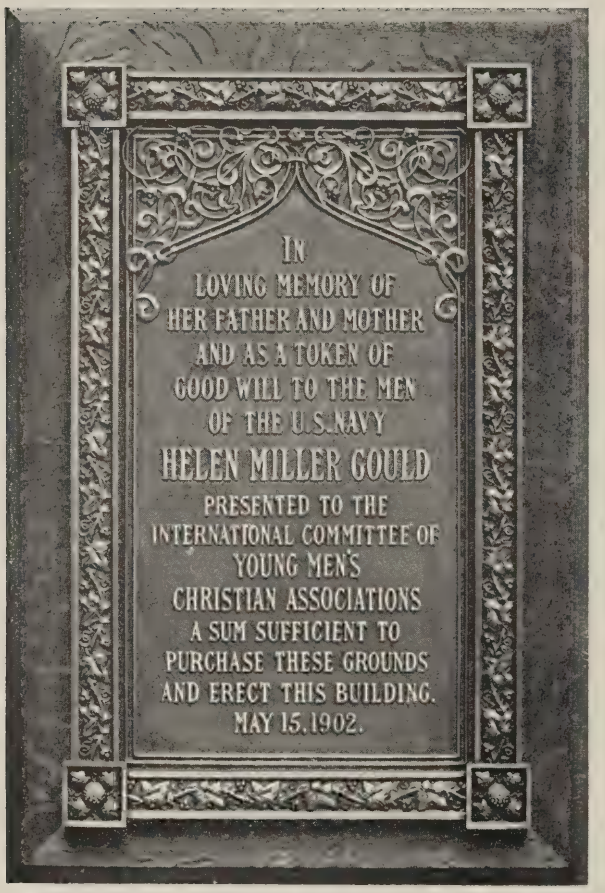
34″ x 57″

Carrere & Hastings, Architects. Cast in bronze by The Gorham Co.

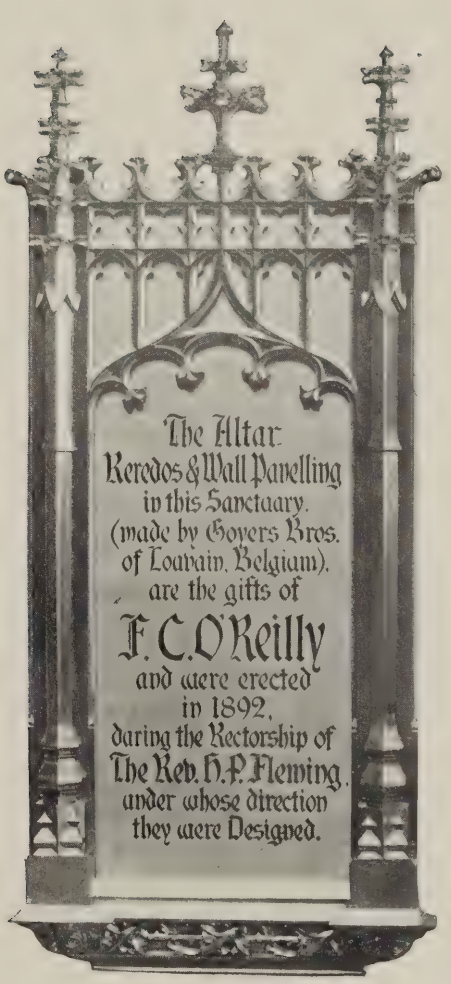
1′ 10″ x 2′ 11″

Brite & Bacon, Architects. Cast in bronze by The Gorham Co.

35″ x 49″
Cast in bronze by The Gorham Co.



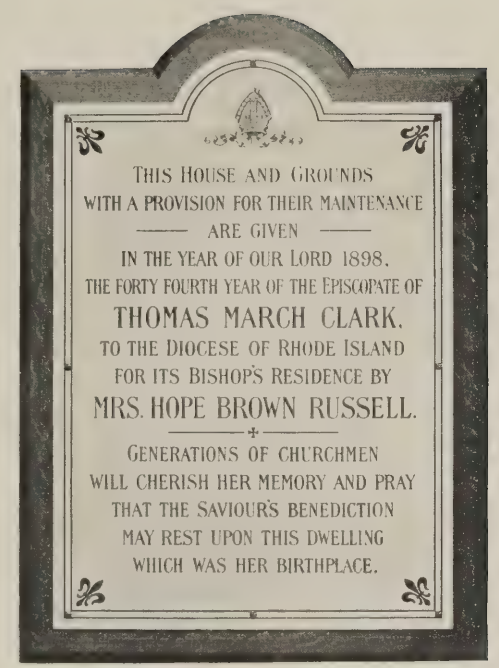
Placed in Y. M. C. A. Building (Naval Branch), Brooklyn, N. Y.
Metal, 31″ x 19″, on oak
Cast in bronze by The Gorham Co.



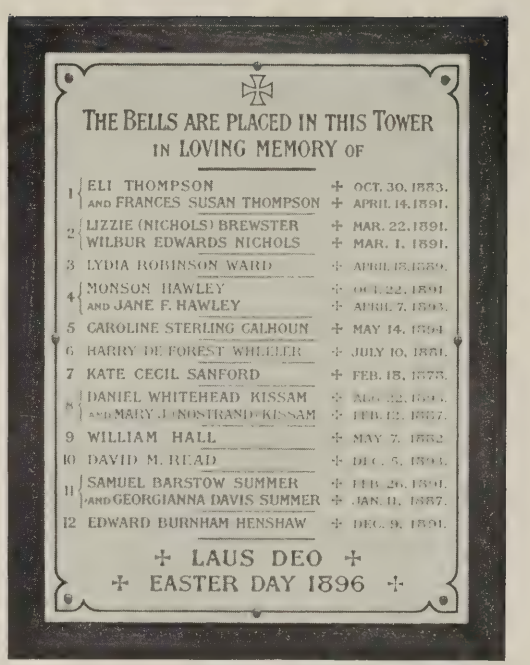
Placed in St. John's Catholic Church, Orange, N. J.
Engraved Brass Plate and Bronze Frame
40″ x 17″

Placed in the University Building, Syracuse, N. Y.
22″ x 25″
Cast in bronze by The Gorham Co.

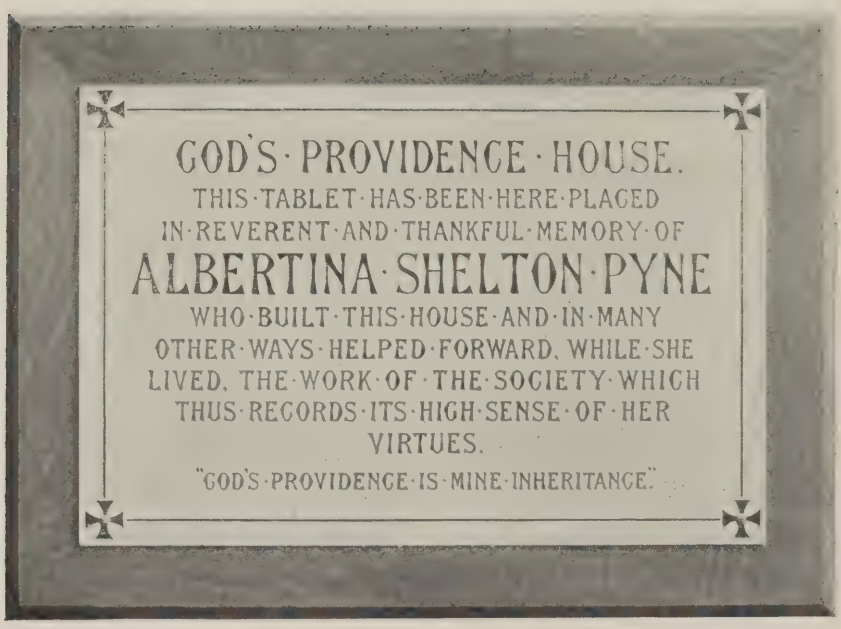
24½″ x 16½″
Cast in bronze by The Gorham Co.



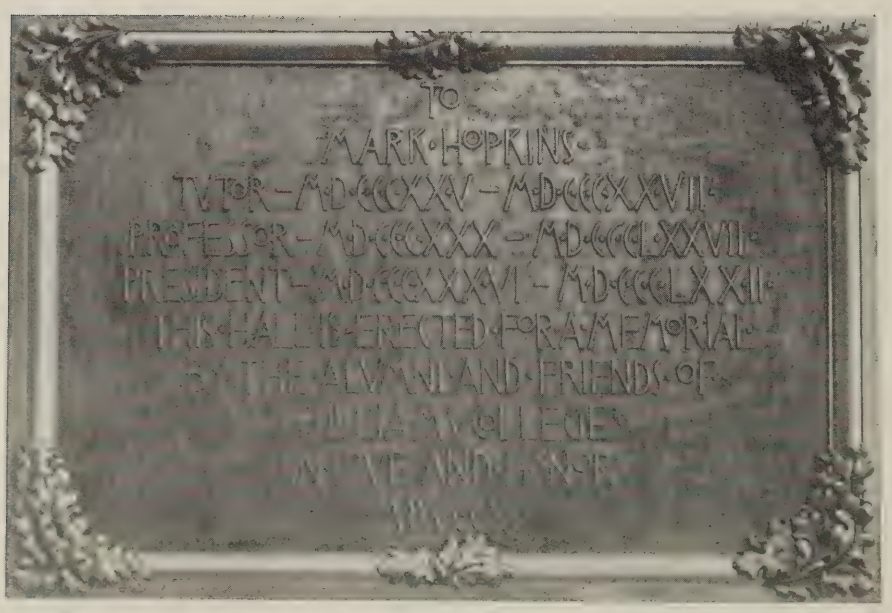
Engraved brass plate, 22″ x 32″, on oak back
The Gorham Co.



Engraved brass plate, oak back. Metal, 18″ x 24″



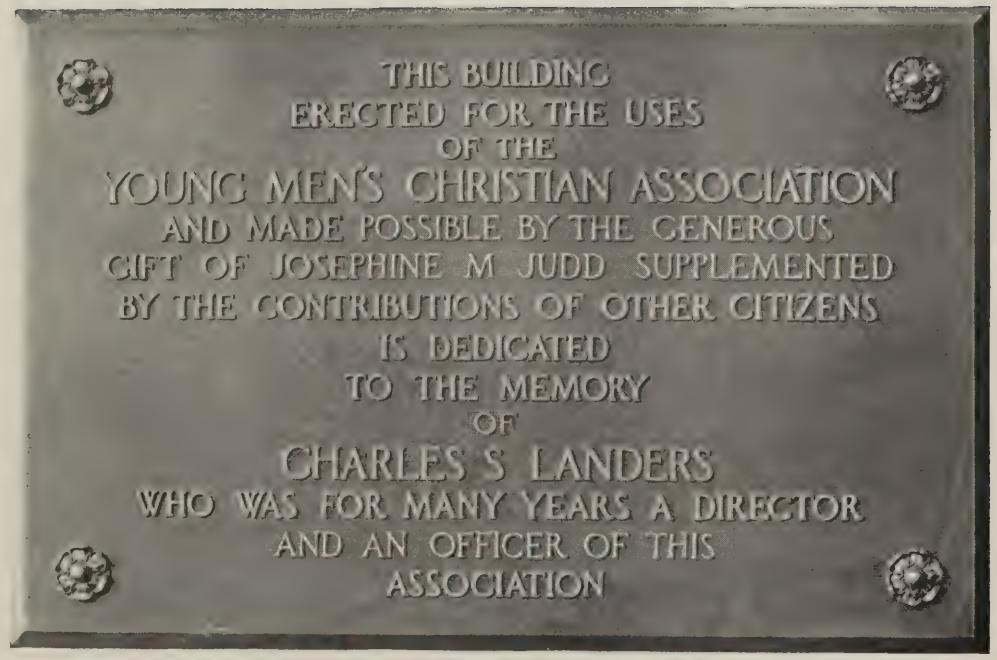
Engraved brass plate, 18″ x 27″, oak back
Letters incised and blacked in



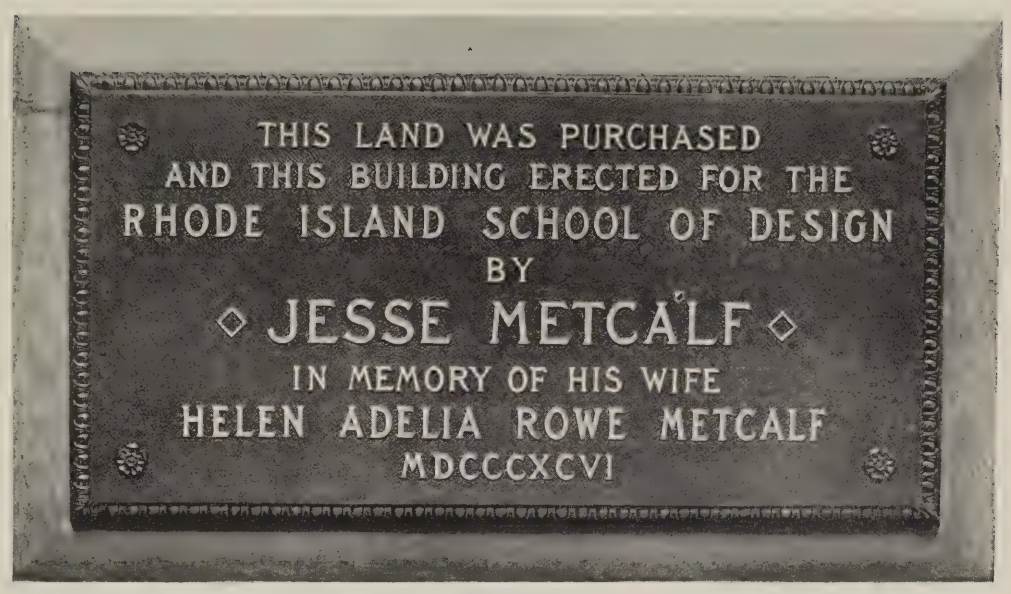
54″ x 36″
Cast in bronze by The Gorham Co.

25″ x 17″
Cast in bronze by The Gorham Co.

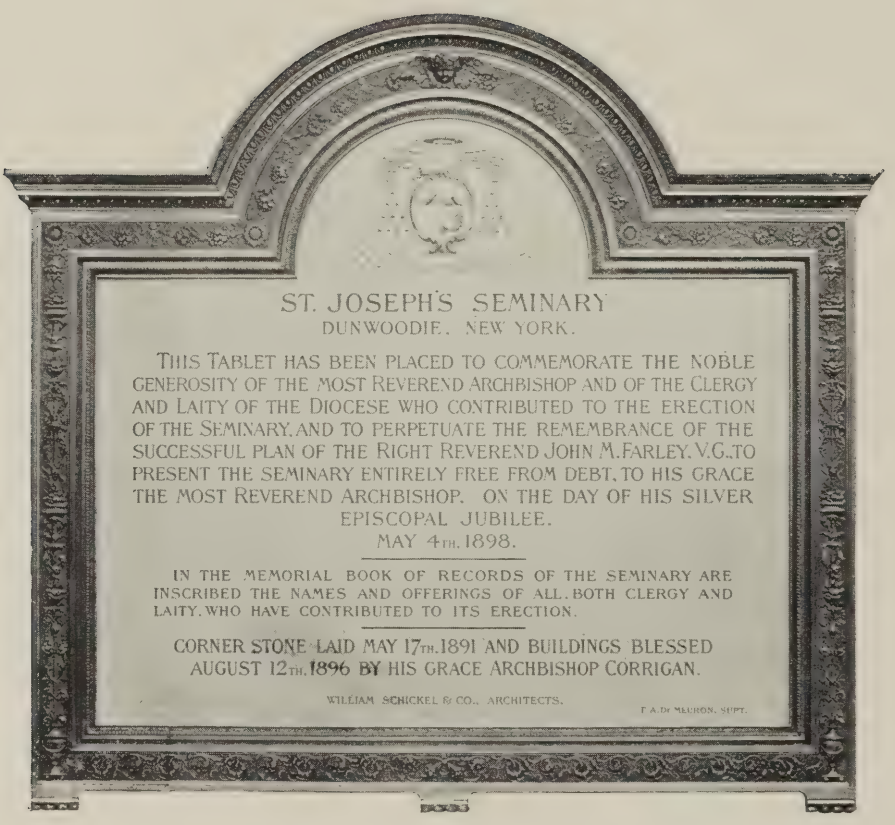
Placed in the Church of the Incarnation, New York City
33″ x 27″
H. Vaughn, Architect. Cast in bronze by The Gorham Co.



39″ x 25″
Cast in bronze by The Gorham Co.



Metal, 37″ x 19″ on wood back
Cast in bronze by The Gorham Co.



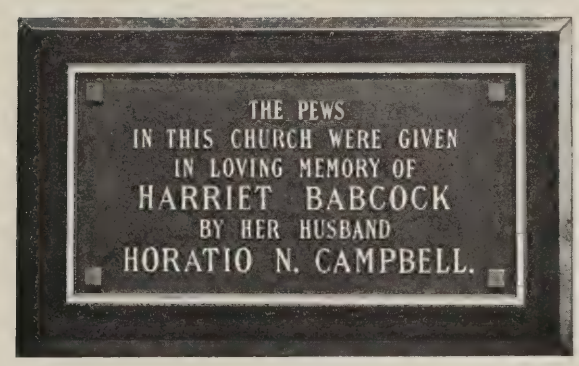
Placed in St. Joseph's Seminary, Dunwoodie, N. Y.
Engraved Brass Plate, Bronze Frame
51″ x 47″
Schickel & Ditmars, Architects. Made by The Gorham Co.

36″ x 24″
Cast in bronze by The Gorham Co.

26″ x 15″
Cast in bronze by The Gorham Co.

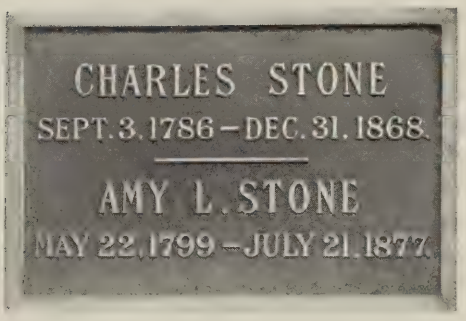
32″ x 13″
Cast in bronze by The Gorham Co.

30″ x 15″
York & Sawyer, Architects. Cast in bronze by The Gorham Co.

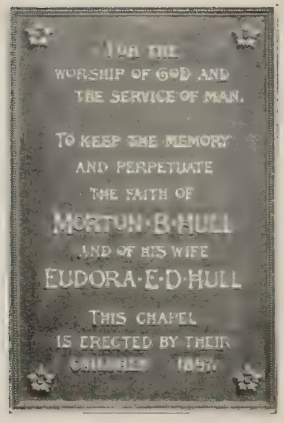


Metal, 19″ x 10″, on oak back
Cast in bronze by The Gorham Co.

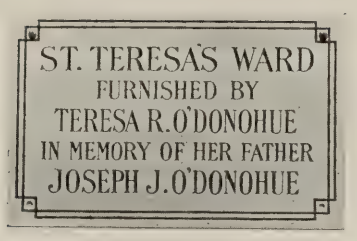
15″ x 9″



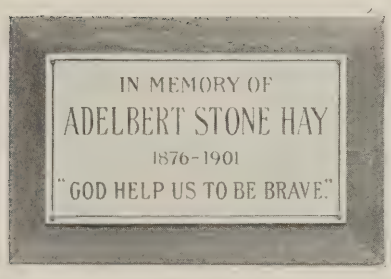
18″ x 12″



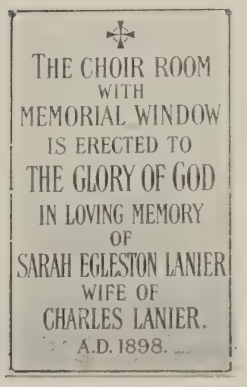
17″ x 11″
Cast in bronze by The Gorham Co.



Engraved brass, 14″ x 9″



Engraved brass, 11½″ x 6½″, on oak back



Engraved brass, 15¾″ x 9¾″
The Gorham Co.

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